# Course Inventory Change Request

## New Course Proposal

**Viewing: ANTH 509: Ancient Central America**

- **Also listed as:** LAA 559
- **Last edit:** 03/29/17 10:02 am
- **Changes proposed by:** womackk

### Programs referencing this course

| ANTH-BA/BGS: Anthropology, B.A./B.G.S. |

### Academic Career

| Undergraduate, Lawrence |

### Subject Code

| ANTH |

### Course Number

| 509 |

### Academic Unit

| Department: Anthropology (ANTH) |

### School/College

| College of Lib Arts & Sciences |

### Locations

| Lawrence |

### Do you intend to offer any portion of this course online?

- **No**

### Title

| Ancient Central America |

### Transcript Title

| Ancient Central America |

### Effective Term

| Spring 2016 |

### Catalog Description

This course will examine the Precolumbian cultures of the region situated between Mesoamerica to the north and the Central Andes to the south, focusing principally on the countries of Honduras, Nicaragua, Costa Rica, Panama, and Colombia. Once regarded as an "Intermediate Area" on the peripheries of the ancient civilizations to the north and south, the area of southern Central America and northern South America is now recognized as a center of innovation from very remote times up until the Spanish Conquest. The archaeological remains of stone tools, pottery, jade carvings, gold and copper ornaments, and a wide variety of structures will be interpreted within the context of information on subsistence, settlement patterns, social organization and religious ideology. Issues of the relationships with populations of regions in major culture areas to the north and south will also be considered in detail.

### Prerequisites

- ANTH 110 or ANTH 115

### Cross Listed Courses:

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>LAA 559</td>
<td>Ancient Central America</td>
</tr>
</tbody>
</table>

### Credits

| 3 |

### Course Type

- Lecture (Regularly scheduled academic course) (LEC)

### Grading Basis

- A-D(+/-)FI (G11)

### Is this course part of the University Honors Program?

- No

### Are you proposing this course for KU Core?

- No

### Typically Offered

| 1 |

### Please explain

- Course will be taught as needed as student demand dictates. It is popular with students.

### Repeatable for credit?

- No

### Principal Course Designator

- NW - Non-Western Culture

### Course

- S - Social Sciences
Designator

Are you proposing that the course count towards the CLAS BA degree specific requirements?

No

Will this course be required for a degree, major, minor, certificate, or concentration?

No

Rationale for Course Proposal

This course has been taught successfully in the past, and I will continue to teach it, as needed, based on student demand. Being a separate course would help students identify it when enrolling, therefore increasing interest and enrollment.

Course Reviewer Comments

Karen Ledom (kjh) (10/30/15 5:01 pm): waiting for accompanying change to major and minor so as to know where to add the course to the curriculum. dept. emailed.
Karen Ledom (kjh) (01/13/16 4:15 pm): Emailed department again 1/13 to ask for major and minor change form.
Karen Ledom (kjh) (04/30/16 5:54 pm): Emailed dept again 4/17/16.
Rachel Schwien (rschwien) (09/12/16 2:33 pm): emailed dept again 9/2/2016
Karen Ledom (kjh) (09/16/16 9:17 am): Also needs a prerequisite!
Rachel Schwien (rschwien) (11/15/16 2:50 pm): requested statement of support from LAA and ISP
Rachel Schwien (rschwien) (12/15/16 12:25 pm): followed up with dept 12/15
Rachel Schwien (rschwien) (01/23/17 12:05 pm): followed up with dept 1/23/17
Rachel Schwien (rschwien) (02/14/17 8:23 am): followed up with dept 2/14/17
Rachel Schwien (rschwien) (03/07/17 12:12 pm): followed up with dept 3/7
Rachel Schwien (rschwien) (03/09/17 1:51 pm): ISP (S. Fitzgerald) is in support of this course.
Rachel Schwien (rschwien) (03/13/17 11:53 am): LAA (R. Schwaller) is in support of this course
Brent Metz (bmetz) (03/16/17 12:17 pm): Both Latin American & Caribbean Studies (LAA) and Anthropology (ANTH) would like to cross list this course with a new LAA number, 559. This would follow a new archeological sequence of cross listed courses in LAA — 556, 557, 558, 559 — that matches 506, 507, 508, and 509 sequence in ANTH.
Course Inventory Change Request

New Course Proposal

Date Submitted: 01/18/17 5:08 pm

Viewing: GEOL 543 : Environmental Ethics: A view from the National Parks

Last edit: 02/15/17 4:08 pm

Changes proposed by: oclcott

Academic Career: Undergraduate, Lawrence
Subject Code: GEOL
Academic Unit: Department Geology (GEOL)
Locations: Lawrence

Do you intend to offer any portion of this course online?
No

Title: Environmental Ethics: A view from the National Parks
Transcript Title: Environ Ethics: Nat'l Parks
Effective Term: Fall 2017

Catalog Description:
A mining company proposes North America’s largest open pit gold and copper mine right next to Alaska’s remote Lake Clark National Park. Uranium prospecting is currently underway on the rim of the Grand Canyon. Sugar producers have long contaminated water that flows to the Everglades. To what extent are our National Parks protected from pollution, invasive species, mining, climate change and tourism? In this course you will learn about the geologic processes that form our National Parks as well as the competing interests that stakeholders have on the land.

Prerequisites:
A course in Biology, Chemistry, Physics, or Geology

Cross Listed Courses:

Credits: 3
Course Type: Lecture (Regularly scheduled academic course) (LEC)
Grading Basis: A-D(+/-)FI (G11)

Are you proposing this course for KU Core?
Yes

Typically Offered:
Typically Once a Year

Repeatable for credit?
No

Principal Course Designator
Course Designator

Are you proposing that the course count towards the CLAS BA degree specific requirements?
No

Will this course be required for a degree, major, minor, certificate, or concentration?
No

Rationale for Course Proposal:
The National Parks afford an opportunity to introduce students to a myriad of ethical dilemmas in beautiful natural settings. Students will be introduced to fundamental geologic concepts in order to understand the geologic history of several National Parks, and then they will evaluate the ethics of mitigation plans proposed by the National Park Service to protect and preserve the parks.

Supporting Documents:
GEOL555_syllabus_v2.docx

In Workflow
1. CLAS
   Undergraduate Program and Course Coordinator
2. CUSA
   Subcommittee
3. CUSA Committee
4. CAC
5. CLAS Final Approval
6. Registrar
7. PeopleSoft
8. UCCC CIM Support
9. UCCC Preliminary Vote
10. UCCC Voting Outcome
11. SIS KU Core Contact
12. Registrar
13. PeopleSoft

Approval Path
1. 03/14/17 8:20 am
   Rachel Schwien (rschwien):
   Approved for CLAS Undergraduate Program and Course Coordinator
2. 04/04/17 12:27 pm
   Rachel Schwien (rschwien):
   Approved for CUSA Subcommittee

1 of 3 4/7/2017 10:49 AM
Yes

Name of person giving
departmental approval
Jennifer Roberts

Date of Departmental Approval
January 18,
2017

Selected Goal(s)

Do all instructors of this course agree to include content that enables students to meet
KU Core learning outcome(s)?
Yes

Do all instructors of this course agree to develop and save direct evidence that
students have met the learning outcomes(s)?
Yes

Provide an abstract (1000 characters maximum) that summarizes how this course
meets the learning outcome.
Half of this course is devoted to learning and applying environmental ethics to different
case studies. Students will be asked to formulate and defend competing ethical
perspectives on environmental issues pertaining to the National Parks. They will be
introduced to ethical theory in readings, which they will apply to case studies and
debates during class times. For their final project, students will articulate different
stakeholder positions pertaining to environmental issues for a National Park of their
choosing. By thinking critically about the ethical reasoning of different stakeholders,
students will appreciate the complexity surrounding environmental issues and be able
to articulate the values of opposing viewpoints.

Selected Learning Outcome(s):

Goal 5, Learning Outcome 1
State how your course or educational experience will present and apply distinct and competing ethics theories, each of which
articulates at least one principle for ethical decision-making. (Please limit responses to 1000 characters.)
The National Park Service (NPS) is tasked with prioritizing ethics from competing stakeholders in order to protect and preserve
National Parks. This responsibility provides a great forum for students to discuss geologic processes, which shape the landforms, and
the competing values of stakeholders. One example includes how the NPS prioritizes tourism and wildlife; ideally these two
'stakers' can share park access and resources. However, when conflicts arise (i.e. the recent rise of buffalo attacks on people in
Yellowstone National Park), the NPS needs to prioritize the competing values (in this case they decided to kill many buffalo inside the
park and in the surrounding area)...In this course, students will be asked to research specific environmental debates surrounding a
National Park and articulate the competing ethics of the stakeholders. They will accomplish this through assigned readings, group
debates and a final presentation.

Indicate and elaborate on how your course or educational experience will present and apply ethical decision-making processes.
(Please limit responses to 1000 characters.)
This course will consist of three 4-week modules, where each module will focus on a specific National Park. In week 1, students will
learn about the tectonic setting of the park and discuss the long-term geologic history of its formation. In week 2, students will learn
about surficial processes, which are shaping the landscape today. In week 3, students will discuss how humans influence the park
through various activities (conservation, tourism, pollution, nearby mining, etc). Week 4 is devoted to discussions on ethical issues that
the park faces and how they mitigate competing stakeholders...This course format allows students to first learn about the geologic
setting and processes of each park, and then articulate how different stakeholders view park resources and how the National Park
Service (NPS) prioritizes these interests. Assignments will task students with voicing their interests as different stakeholders in specific
case studies outlining an environmental debate (e.g. a mining

State what assignments, readings, class discussions, and lectures will present and apply particular ethics codes. (Please limit
responses to 1000 characters.)
Students will be required to read several chapters in Robert Traer's "Doing Environmental Ethics" which outlines how ethical
reasoning is often applied in making environmental decisions. The assigned chapters will occur in the second half of each module, and
relate to the environmental issues that the specific park is confronting. For example, when discussing a case study of proposed mining
near the Grand Canyon, students will read three chapters pertaining ethics and economics, sustainable consumption, and ethics of air
and water protection. Each chapter has a list of critical thinking questions that students will complete for homework and use as the basis
of our class discussions. This course will be based on group activities and in-class assignments, with short lectures that simply guide
the students through their class activity. In-class activities will include case studies, interactive lectures, case studies, debates and role
playing.

Detail how students taking your course or participating in your educational experience will apply principles, decision-making
processes, and, as appropriate, ethics codes to specific ethical dilemmas (such as case studies) in which important values conflict. (Please limit responses to 1000 characters.) Throughout the course students will be asked to either debate or write an opinion statement from a specific stakeholders’ perspective for different case studies. This will include explicitly stating their values and objectives. For the final project a group of students, representing a range of stakeholders, will articulate several environmental issues facing a specific National Park, and evaluate the ethics of the mitigation plans that the park proposes. This exercise will teach students to consider competing interests and values, and work together to develop a compromising mitigation plan.

<table>
<thead>
<tr>
<th>Course Reviewer</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rachel Schwien (rschwien) (01/19/17 9:48 am):</td>
<td>emailed dept re: no prerequisite</td>
</tr>
<tr>
<td>Rachel Schwien (rschwien) (01/27/17 12:50 pm):</td>
<td>on hold per dept 1/27</td>
</tr>
<tr>
<td>Rachel Schwien (rschwien) (02/14/17 8:29 am):</td>
<td>followed up with dept 02/14</td>
</tr>
<tr>
<td>Rachel Schwien (rschwien) (02/15/17 3:36 pm):</td>
<td>waiting for accompanying change to Major</td>
</tr>
<tr>
<td>Alison Olcott Marshall (olcott) (03/13/17 1:30 pm):</td>
<td>I have updated the degree program and minor to reflect how the major/minor would deal with the Core goal 5 class.</td>
</tr>
</tbody>
</table>
Course Inventory Change Request

New Course Proposal

Date Submitted: 02/03/17 5:07 pm

Viewing: HNRS 383 : +Honors

Last edit: 03/09/17 2:40 pm

Changes proposed by: annele

Academic Career Undergraduate, Lawrence
Subject Code HNRS Course Number 383
Academic Unit Department Honors Program (HNRS)
School/College College of Lib Arts & Sciences
Locations Lawrence

Do you intend to offer any portion of this course online?
No

Title +Honors
Transcript Title +Honors
Effective Term Fall 2017

Catalog Description +Honors aims to enhance the content of a non-honors course in which the student is enrolled. The enhancement of the course will vary according to the discipline, content and level of the course +Honors is complementing. The specifics of the +Honors are at the discretion of the faculty teaching the enhanced course; these specifics can be at the initiative of the student but always in agreement with the faculty. Overarching all +Honors is a focus on engaged learning: civic engagement, scholarly research, or creative projects. When applicable, students are urged to address questions of societal and environmental injustice at the local, national or global scale. Students will earn credit for one Honors course with the combined credit hours for 1 +Honors hour and for the course being enhanced.

Students interested in enrolling in +Honors will submit a proposal (http://honors.ku.edu/honors-course-contract-form) after agreeing on numbers of credits and general learning outcomes with the faculty member teaching the course being enhanced. Upon approval of the proposal, the student will receive a permission number to enroll in HNRS 383.

Prerequisites Students are to be members of the University Honors Program.

Cross Listed Courses:

Credits 0-3
Course Type Independent Study (Non-research course – Examples: Private lessons, readings, independent study) (IND)
Associated Components (Optional) Discussion optional – Voluntary discussion associated with a main component
Grading Basis A-D(+/-)FI (G11)
Is this course part of the University Honors Program? No
Are you proposing this course for KU Core? No
Typically Offered As necessary
Repeatable for credit? Yes

How many times may this course be taken 3 - AND/OR - For how many maximum credits 3
Can a student be enrolled in multiple sections in the same semester? Yes

Principal Course Designator
Course Designator

Are you proposing that the course count towards the CLAS BA degree specific requirements?
Will this course be required for a degree, major, minor, certificate, or concentration?

No

<table>
<thead>
<tr>
<th>Rationale for Course Proposal</th>
<th>See attached.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Supporting Documents</td>
<td>HNRS 383 Proposal.docx</td>
</tr>
</tbody>
</table>
# Course Inventory Change Request

## New Course Proposal

<table>
<thead>
<tr>
<th>Date Submitted:</th>
<th>12/12/16 10:33 pm</th>
</tr>
</thead>
<tbody>
<tr>
<td>Viewing: ITAL 450 : Studies In Italian Cinema</td>
<td></td>
</tr>
<tr>
<td>Last edit:</td>
<td>04/06/17 8:13 am</td>
</tr>
<tr>
<td>Changes proposed by:</td>
<td>p010c225</td>
</tr>
</tbody>
</table>

### Academic Career
- Undergraduate

### Subject Code
- ITAL

### Academic Unit
- Department: French & Italian (FREN)
- School/College: College of Lib Arts & Sciences

### Locations
- Lawrence

### Do you intend to offer any portion of this course online?
- No

### Title
- Studies In Italian Cinema

### Transcript Title
- Italian Cinema

### Effective Term
- Spring 2017

### Catalog Description
- A study of significant moments in Italian film history, including analysis of themes, genres, stylistics, directors, and film culture. May be repeated for credit with departmental permission.

### Prerequisites
- ITAL 336 or ITAL 340 or permission of instructor.

### Cross Listed Courses:
- ITAL 336 or ITAL 340

### Credits
- 3

### Course Type
- Lecture (Regularly scheduled academic course) (LEC)

### Grading Basis
- A-(+/-)FI (G11)

### Is this course part of the University Honors Program?
- No

### Are you proposing this course for KU Core?
- Yes

### Typically Offered
- Once a Year, Usually Fall

### Repeatable for credit?
- Yes

### How many times may this course be taken?
- 2 - AND/OR - 6

### Can a student be enrolled in multiple sections in the same semester?
- No

### Principal Course Designator
- H - Humanities

### Course Designator
- W - World Culture

### Are you proposing that the course count towards the CLAS BA degree specific requirements?
- Yes

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**Justification for counting this course towards the CLAS BA**

This course will offer an introduction to Italian cinema as an elective for the major and minor program in the department of French and Italian. Most Italian Studies programs in the United States offer courses on Italian cinema and thereby play an important role in training Italian studies specialists. Up until now, we have offered courses on Italian cinema taught by Marina de Fazio as “Studies in Italian Culture” (ITAL 340). However, we think it is time to join the overwhelming trend in Italian Studies in this country, which devotes particular attention to Italian film, especially given our recent hiring of Dr. Edward Bowen, a film studies specialist.
ITAL 450: Studies In Italian Cinema

Rationale for Course Proposal
Italy's rich cinematographic tradition, informed by the internationally influential work of directors like Fellini, De Sica, Rossellini, Antonioni, Monicelli, Scola, and Pasolini, has produced one of the most recognized traditions worldwide. Among the many achievements of Italian cinema, for example, Italy is the country that has won the most Academy Awards for Best Foreign Language Film.

KU Core Information

Has the department approved the nomination of this course to KU Core?
Yes

Name of person giving departmental approval
Bruce Hayes

Date of Departmental Approval
10/18/16

Selected Goal(s)

Do all instructors of this course agree to include content that enables students to meet KU Core learning outcome(s)?
Yes

Do all instructors of this course agree to develop and save direct evidence that students have met the learning outcomes(s)?
Yes

Provide an abstract (1000 characters maximum) that summarizes how this course meets the learning outcome.

The course will be an introduction to Italian cinema in the context of recent Italian socio-economic history with the fundamental goal of teaching to respect human diversity and expand cultural understanding and global awareness. Course content will raise student awareness of, engagement with, and analysis of various elements of other-cultural understanding.

Selected Learning Outcome(s):

Goal 4, Learning Outcome 2
State what assignments, readings, class discussions, and lectures will devote a majority of your course or educational experience to raising student awareness of, engagement with, and analysis of various elements of other-cultural understanding of communities outside the United States. (Please limit responses to 1000 characters.)

This course is devoted entirely to other-cultural material, since it analyzes twentieth- and twenty-first- century Italian cinema. Movies are shown in the original language. Lectures are in Italian, and coursework is completed in the target language. Italian cinema is seen in context, and is used to formulate ideas about Italian culture and social history, and key themes and topics. These include: the socio-economic tension between northern and southern Italy, migration and immigration, discrimination between social classes and genders, issues of poverty and social injustice, and national identity. Key periods to be considered include post-War reconstruction, the economic boom in the Sixties, and domestic terrorism in the Seventies.

Explain how your course or educational experience will develop the ability of students to discuss, debate, and analyze non-US cultures in relation to the students own value assumptions. (Please limit responses to 1000 characters.)

Exposure to the ideas as stated above will enable students to evaluate concepts related to Italian culture and the arts and contemporary society, and also relate the experience of these things to their own culture and cultural beliefs. Students will discuss these themes and topics, and write and reflect about them in the target language.

Which Program(s)?

<table>
<thead>
<tr>
<th>Program Code - Name</th>
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<tbody>
<tr>
<td>(FREN-BA) French, B.A.</td>
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<tr>
<td>(FREN-MIN) Italian, Minor</td>
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</table>

Describe how:
This course will be offered as an elective both for a minor and major degree in Italian (Dept. of French and Italian).
Detail how your course or educational experience will sensitize students to various cultural beliefs, behaviors, and practices through other-cultural readings and academic research on cultural competency so that students may be better prepared to negotiate cross-cultural situations. (Please limit responses to 1000 characters.)

As stated above, students encounter materials, discussions, and projects - all in the target language - that are wholly related to Italian cinema and culture. In reflecting on Italian society and history, students are invited to reflect on their own culture and beliefs, and comparisons will be made between US culture, literature, and history, and Italian. The course takes a comparative approach.

State what assignments, readings, class discussion, and lectures will be used to evaluate students’ work that documents and measures their grasp of global cultures and value systems through reflective written or oral analysis. (Please limit responses to 1000 characters.)

Students will be asked to produce written responses to each screening; to engage with secondary literature and review it; midterm and final exams will test their preparation; oral presentations will be required too and will extend the students' knowledge on Italian cinema and culture. A creative writing assignment could also be part of the requirements, as the students might be asked to rewrite a scene or conceive a different conclusion for a given movie. Class discussions in the target language will be used to develop global awareness and analytical skills. This introduction to Italian cinema will be capped with a final paper that enables students to apply the language skills and methodologies they have acquired and apply them to a research paper on a topic designed in conjunction with the instructor. Topics will be designed so as to measure their grasp of non-American culture, and value systems other than their own.
Course Inventory Change Request

Date Submitted: 03/21/17 3:17 pm

Viewing: ANTH 562 : Mexamerica
Also listed as: LAA 562

Last edit: 03/23/17 10:13 am
Changes proposed by: bmetz

Programs referencing this course
- ANTH-BA/BGS: Anthropology, B.A./B.G.S.
- ISP-MIN: Indigenous Studies, Minor
- LAA-BA/BGS: Latin American Area and Caribbean Studies, B.A./B.G.S.

Academic Career
Undergraduate, Lawrence

Subject Code
ANTH

Academic Unit
Department: Anthropology (ANTH)
School/College: College of Lib Arts & Sciences

Do you intend to offer any portion of this course online?
No

Title
Mexamerica

Transcript Title
Mexamerica

Effective Term
Spring 2018

Catalog Description
This class surveys the relations between Mexico and the U.S. as nation-states, and among Mexicans, Mexican Americans, and Anglo Americans (to a lesser extent other U.S. citizens) in historical perspective. Issues of sovereignty, national and ethnic identity, immigration, migration, labor relations, popular culture, media, and transnational economics are covered.

Prerequisites
ANTH 108/308 or ANTH 160/360 or LAA 100.

Cross Listed Courses:

<table>
<thead>
<tr>
<th>Code</th>
<th>Title</th>
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<tbody>
<tr>
<td>LAA 562</td>
<td>Mexamerica</td>
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</tbody>
</table>

Credits
3

Course Type
Lecture (Regularly scheduled academic course) (LEC)

Grading Basis
A-D(+/-)FI (G11)

Is this course part of the University Honors Program?
No

Are you proposing this course for KU Core?
Yes

Typically Offered
Every Two Years

Repeatable for credit?
No

Does this course fulfill RSRS (Research Skills)

Principal Course Designator
SC - Culture & Society

Course Designator
HS - Humanities Social Sciences

Are you proposing that the course count towards the CLAS BA degree specific requirements?
The course concerns U.S.-Mexican economic, political, media, and cultural relations. About half the course is devoted to U.S.-Mexico reciprocal influence on each other over the past two centuries, and half is devoted to the experience of Mexican-heritage people living in the U.S. As such, the course will address diversity within the U.S. in regards to culture, ethnicity, language, race, religion, gender, and social class. This is a discussion-based, service learning course supplemented by lecture. The service learning component usually involves collaboration with and for the Lawrence Centro Hispano in such pursuits as surveys of recent immigrant arrivals, the production of a public service short documentary film, the organization of a community festival, and educational fundraisers. Exams are designed to challenge popular assumptions about Mexican Americans, including the reasons for migrating to the U.S. and their motivations, aspirations, and experiences in the U.S.

Selected Learning Outcome(s):

Goal 4, Learning Outcome 1
State what assignments, readings, class discussion, and lectures will devote a majority of course content to ensure student understanding of basic human diversity within the United States, such as biological, cultural, historical, linguistic, social, economic, sexual, and ideological diversity. (Please limit responses to 1000 characters.)

The course begins with a history of the U.S.-Mexican cultural, political, economic, and psychological relationships, with the premise that it is impossible to understand one country without considering the other. The Mexican-American War, the Mexican Revolution, post-revolutionary tensions, Mexican industrialization, the Bracero Program, maquiladoras, U.S. loan bailouts, Mexican emigration, Americanization of pop culture, and narcotrafficking are covered. The 2nd half is devoted to Mexican experiences in the U.S. with an eye to debunking myths of Mexican laziness and resistance to assimilation by focusing on Mexican integration into U.S. communities via employment, education, marriage, and identity strategies. Grading is based on class participation, in-class exams, take-home essays, a Mexico geography quiz, and service learning.

Explain how your course or educational experience will generate discussion among students, leading to examination of students’ own value assumptions in the context of various value systems within the United States. (Please limit responses to 1000 characters.)
Students read 60-100 pages per week as a basis for graded discussions. The readings challenge extremist assumptions that the U.S. has played no role in Mexico’s underdevelopment and, at the opposing pole, the U.S. is to blame for all of Mexico’s problems. Readings also challenge assumptions that Mexican-Americans are insular, passive, homogeneous and incapable of assimilation. Students reflect on the complexity of U.S. trade, political intervention, migration, and education policies via general class discussion, debates, and pop quizzes, reading summaries, and fish bowl discussions (3 students interrogated by the professor in front of class) are at the discretion of the professor.

Detail how your course or educational experience will integrate other-cultural readings and academic research on cultural competency to define and analyze issues and other-cultural key words and concepts, and practices within the United States. (Please limit responses to 1000 characters.)

The required readings are authored by Mexican, Mexican-American and other U.S. scholars. Concepts particular to Mexican and Mexican American experiences will be interrelated with academic and popular culture concepts, such as campesino, ejido, machismo, coyote, barrio, narcocorrido, gabacho, zoot suit, pachuco, and malinche with manifest destiny, free trade, comparative advantage, illegal alien, national interest, self-deportation, the Dream Act, assimilation, and images of “Mexico” and “the United States.” All are analyzed in juxtaposition to actual practices, particularly in relation to U.S. influence in Mexico and multi-generational and gendered experiences of Mexican-Americans.

State what assignments, readings, class discussion, and lectures your course or educational experience will use to evaluate student work that documents and measures their grasp of diverse cultures and value systems within the United States through reflective written or oral analysis. (Please limit responses to 1000 characters.)

The means of evaluation are take-home essays, in-class exams, a Mexico geography quiz, class participation, and a service learning project with a 6-8pp reflection paper. Students are given provisional essay questions at the start of each course module to guide their reading and class participation. The essays and timelines constitute about 60% of the grade. Participation, which demands oral contribution to discussion/debates/fishbowls, constitutes about 15-20% of the grade, as does the service learning with reflection paper. The geography quiz counts for about 4-5%. For service learning, students form teams to serve the Lawrence Centro Hispano in applied learning.
### Course Inventory Change Request

**Date Submitted:** 10/21/16 8:39 pm  
**Viewing:** FREN 480: Studies in French Literature: _____

**Last edit:** 11/23/16 9:07 am  
**Changes proposed by:** pascott

**Programs referencing this course:**  
- C&T-BSE: Secondary Teacher Education, B.S.E.
- FREN-BA: French, B.A.

**Academic Career**  
- Undergraduate, Lawrence

**Subject Code**  
- FREN

**Academic Unit**  
- Department: French & Italian (FREN)  
- School/College: College of Lib Arts & Sciences

**Do you intend to offer any portion of this course online?**  
No

**Title**  
Studies in French Literature: _____

**Transcript Title**  
Studies in French Literature:

**Effective Term**  
Fall 2017

**Catalog Description**  
A study of a period, theme, group of authors, or movement. Subject matter will vary; may be taken more than once if subject differs.

**Prerequisites**  
FREN 301 300 and FREN 326.

**Cross Listed Courses:**

**Credits**  
3

**Course Type**  
Lecture (Regularly scheduled academic course) (LEC)

**Grading Basis**  
A-D(+/--)FI (G11)

**Is this course part of the University Honors Program?**  
No

**Are you proposing this course for KU Core?**  
Yes

**Typically Offered**  
Yes

**Repeatable for credit?**  
Yes

How many times may this course be **taken**? 2 - AND/OR - For how many **maximum credits**? 6

**Can a student be enrolled in multiple sections in the same semester?**  
Yes

**Principal Course Designator**  
H - Humanities

**Course Designator**  
W - World Culture

**Are you proposing that the course count towards the CLAS BA degree specific requirements?**  
No

**Will this course be required for a degree, major, minor, certificate, or concentration?**  
No
KU Core Information

Has the department approved the nomination of this course to KU Core?

Yes

Name of person giving departmental approval
Bruce Hayes

Date of Departmental Approval
10/21/16

Selected Goal(s)

Do all instructors of this course agree to include content that enables students to meet KU Core learning outcome(s)?

Yes

Do all instructors of this course agree to develop and save direct evidence that students have met the learning outcomes(s)?

Yes

Provide an abstract (1000 characters maximum) that summarizes how this course meets the learning outcome.

The class looks at various works in specific literary genres in the French language, ones which are familiar to the student in English, and trains students to recognize cultural-specific material, trends, and preoccupations, which are subsequently analyzed. A major component of this analysis is the comparative recognition of other cultural manifestations through differing media which ultimately, by way of explicit comparison with students' native culture, sensitizes students to the nature of culture and the diversity of other cultures.

Selected Learning Outcome(s):

Goal 4, Learning Outcome 2

State what assignments, readings, class discussions, and lectures will devote a majority of your course or educational experience to raising student awareness of, engagement with, and analysis of various elements of other-cultural understanding of communities outside the United States. (Please limit responses to 1000 characters.)

Class discussion and assignments focus on texts in the French language. More specifically, not only are students exposed to a variety of works in different genres and produced in different periods but they are also trained to recognize the distinctive identity of Francophone literature beyond France to encompass other French-speaking communities in places such as Canada, the Caribbean, Africa, and Asia.

Explain how your course or educational experience will develop the ability of students to discuss, debate, and analyze non-US cultures in relation to the students own value assumptions. (Please limit responses to 1000 characters.)

Students will read, discuss, and analyze texts in French which are in genres familiar to them in English and will tackle deep questions of selfhood, identity, and love through the lens of other cultures. In order to do this, they will first and foremost compare and contrast the treatment of these themes with US English-language works with which they are familiar, with an especial emphasis on difference and alterity as a means to understand one’s own culture rather than constituting a vehicle of distance.

Detail how your course or educational experience will sensitize students to various cultural beliefs, behaviors, and practices through other-cultural readings and academic research on cultural competency so that students may be better prepared to negotiate cross-
cultural situations. (Please limit responses to 1000 characters.)

Primarily, students will be sensitized to other cultural themes through exposure to a range of varied and representative texts that will provide an insight into the ways in which other cultures negotiate questions of identity, statehood, belonging, and citizenship. Class discussions will focus on the value of difference and the crucial need to foster understanding of other cultures in order to understand one's own.

State what assignments, readings, class discussion, and lectures will be used to evaluate students’ work that documents and measures their grasp of global cultures and value systems through reflective written or oral analysis. (Please limit responses to 1000 characters.)

A scaffolded research assignment will train students in a key aspect of another culture, both through the primary sources they will explore in French and through reference to the differences and similarities in US approaches to the same issues through the same genres and during the same periods. A rubric for goal 4.2 assessment will be provided to students as a guide to the required skills they will use, gain, and enhance during the assignment.
Course Texts  
*Contes de fées. Pdf provided.
Mme Leprince de Beaumont, *La Belle et la Bête.* Available online.  
Vampires – 2 early modern case studies. Pdf provided.  

NB. Only the specified editions are to be used. * next to a work indicates that the text must be acquired whereas no * indicates a version is available online.

Movies and TV  

Schedule  
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<th>Jan</th>
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<th>Introduction</th>
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<td>Qu’est-ce que c’est la science-fiction, le fantastique et la fantasy ?</td>
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<td><em>Les Revenants</em> – episode 1 (Camille)</td>
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<td><em>Contes de fées</em></td>
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<td>Spencer Research Library Visit</td>
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<td>Mme Leprince de Beaumont, <em>La Belle et la Bête</em> (novel)</td>
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<td>Cocteau, <em>La Belle et la Bête</em> (movie)</td>
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<td>Annotated Bibliography for Zombie Project Due</td>
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<td>Mar</td>
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<td><em>Les Revenants</em></td>
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<td><em>Les Revenants</em> – Presentation Workshop with Christina Lord</td>
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<td>No Class – Take-home midterm</td>
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<td>Draft Version of Zombie Project Due</td>
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<td><em>Les Revenants</em> – Group Presentations 1 and 2</td>
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<td><em>Les Revenants</em> – Group Presentations 3 and 4</td>
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**Disabilities**

If you experience any difficulty with any aspect of this course, please do not hesitate to let me know and I will try to help in any way that I can (you are most welcome to contact me in person, by e-mail, or by phone). If you have a disability that might affect your work, then please let me know as soon as possible so that we can discuss possible and appropriate modifications to enable you to complete the course requirements. The staff of Services for
Students with Disabilities (SSD), 135 Strong, 785-864-2620 (v/tty), coordinates accommodations and services for KU courses.

**Religious Observances**

Where examinations and tests other that final examinations conflict with religious observations of a generally recognized nature, a student under obligation to participate in such religious observances shall, upon request to the instructor involved (which shall be made at least a week in advance of the scheduled examination or test), be accorded the opportunity to take the examination or test at some other time not in conflict with his or her religious obligations.

**Course Aims and Core Goal**

French 480 looks at some striking examples of fantasy in French (from France, Belgium, and Québec) from the 17th century to the present day, covering literature, scientific works, film, TV shows, and comic books. Particular emphasis will be paid to the deep subversive potential of fantasy to challenge the status quo and prevailing attitudes to gender, sexuality, and authority as well as a discussion of the differences—and convergences— to be found between English-language fantasy and the French-language tradition. In respect to KU's Core Goals, in looking at US and Francophone versions of specific fantastical themes, students will be trained in recognizing and investigating variations and what they mean, which is linked to Goal 4 Learning Outcome 2's target: “Upon reaching this goal, students will be able to examine a variety of perspectives in the global community, distinguish their own cultural patterns, and respond flexibly to multiple worldviews.”

**Requirements**

Two examinations (with the midterm being a two-day take-home examination given on March 10 and due by midnight on March 13 and the final on May 12); one semester paper of around 2,500 to 3,000 words on a topic agreed with the professor related to the class (themes or works) or based on the group presentation (due on May 8); one group presentation on Les Revenants of around 30 minutes (on either March 31 or April 2); one individual presentation on a science-fiction or fantasy topic of around 15 minutes (a sign-up sheet will be brought into class on January 22); active participation in class discussions.

**Assignments**

Written work done outside of class should always be carefully thought out and proof-read, typed or printed out, and be 1.5 line spaced, 12 pt, in Garamond font. No late work will be graded and you will receive a zero for anything not handed in by the due time and date (exceptions only made for medical reasons or emergencies, with evidence and prior consultation and entirely at my discretion). Drafts and final copies are to be submitted as Word documents into the specially created folder of the Blackboard course; comments and grading will be made using the tracking feature of Word. Please note that I will not be responsible for any difficulties in opening files or attachments.

**Grades**
15% take-home midterm examination (March 13)
10% individual presentation (through the semester)
20% group presentation (March 31 and April 2)
40% semester research paper* (May 14)
15% class (daily preparation and participation, as well as grades for tests)

*This final research paper will be assessed for student outcomes using the rubric for CORE Goal 4 learning outcome 2 found on our Blackboard site. The assignment will train students in recognizing cultural specificities, namely French (France, Canada, and Belgium) and English (USA). Assessment will include the ability to compare and contrast US works with Francophone works and to analyze and draw persuasive conclusions from these comparisons.

Group Presentation: The Zombie Project

Description: The zombie aspect of the class concerns the 2012 Emmy-winning French TV series Les Revenants. The show deals with zombies in an unusual way in that it has a blend of elements of crime thrillers, supernatural mysteries, and classic representation of zombies, so it is difficult to categorize in terms of genre. This makes it an ideal work to study since it raises questions about how to categorize art and literature in addition to the underlying purpose of artistic creations and viewer response. The research project will be an in-class research presentation on the show of a small group of 3-4 students working together on one of the following themes:
Group 1: “Religion and the Supernatural in Les Revenants”;
Group 2: “Love and Sexuality in Les Revenants”;
Group 3: “Les Revenants and Genre(s)”;
Group 4: “Les Revenants and the Zombie Tradition”.

The presentation will account for 20% of the final grade and students will have the option of continuing with a research paper that is springs from the project as the final research paper.

Aims: This research project will involve an introduction to, and consolidation of, locating and incorporating source material, preparing a useful bibliography, and presenting arguments and conclusions in an oral presentation which also has a written component in the handout and, crucially, which may be continued as an individual written assignment. Where the project goes beyond the normal research requirements of this level and in our major is in to critically analyzing something with which they are familiar (the zombie genre has had a surge in recent years with a spate of movies and also successful shows such as AMC’s The Walking Dead or the BBC’s In the Flesh) and to see how a TV show raises and deals with important questions such as identity, death, alienation, and humanity. In essence, you will go beyond seeing a show merely as entertainment and evaluate the cultural importance of its writings and themes.
**Stages:** There will be three staggered stages of the presentation: an annotated bibliography; a first draft; and the in-class presentation itself. There will be a Library Instruction Session on February 17 which is specifically customized to the Zombie Project. I am delighted by and grateful to the Center for Undergraduate Research for its funding of Christina Lord, a PhD student in French working on science fiction, who will be the Graduate Research Consultant for the zombie project, leading a workshop on March 5 for a class period and who will also meet up with each one of the 4 groups during the following week to discuss the first draft of the presentation, and who will also provide written feedback on a finalized version before the presentation. The timetable for the Zombie Project is as follows:

- **January 27:** Class devoted to the first episode ("Camille" – each of the 8 episodes is named after and focuses on one character) of *Les Revenants* serving as an introduction to the series. The four groups will be assigned during this class.
- **February 17:** Library Instruction Session on the Zombie Project (regular class time at Watson).
- **February 27:** Annotated bibliography for the presentation due by midnight. One joint bibliography will be submitted in Word by each group.
- **March 3:** Class devoted to the show.
- **March 5:** Workshop devoted to the Zombie Project led by the Graduate Research Consultant.
- **March 10-11:** Individual meetings of each group with the Graduate Research Consultant (outside of class).
- **March 26:** Draft version of project (PowerPoint slide and notes) due. Feedback will be provided on March 29.
- **March 31 and April 2:** In-class Presentations.

**Grading:** The presentation will be graded in the following way out of 50 points which will be converted into a percentile:

- Pre-presentation participation (participation in all preliminary stages and the annotated bibliography as a group): 10 pts
- Group presentation grade: 30 pts
- Individually assigned grade (based on your individual participation, attendance, and performance): 10 pts

**Grade Points**

I have adopted the plus and minus system, which is optional in CLAS. Grade points are numerical weights assigned to completed hours of academic work, according to the following schedule of values:

- For each hour of grade A… 4 grade points
- For each hour of grade B… 3 grade points
- For each hour of grade C… 2 grade points
- For each hour of grade D… 1 grade point
- For each hour of grade F… 0 grade points

The College has adopted the use of plus/minus grading to describe intermediate levels of performance between a maximum of A and a minimum of F. Intermediate grades
represented by plus or minus shall be calculated as .3 units above or below the corresponding letter grade. In terms of a percentile, this works out as:

- 94-100% = A
- 90-93.9% = A-
- 88-89.9% = B+
- 84-87.9% = B
- 80-83.9% = B-
- 78-79.9% = C+
- 74-79.9% = C
- 70-73.9% = C-
- Etc.

I do not engage in the dubious practice of “rounding up”. For example, if you receive a course grade of 89.7%, that is a B+. A grading rubric will be provided with the return of every graded assignment.

**Attendance**

Please notify me in advance of any absences. If you are absent for a class, it is your responsibility to find out what was covered in class and to prepared to participate fully at the following class. Excessive absences (more than 2) will lower the class proportion of your semester grade on the following scale: 2% per absence. If you do have a valid excuse for missing a syllabus assignment (illness, injury, family emergency, etc.), then please contact me to discuss arrangements. If you miss a scheduled examination (or class test) without a valid excuse, then you will receive a zero for that assignment. It is also your responsibility to show up in a timely fashion for class; persistent tardiness (i.e. arriving after class has begun) will result in the students’ participation grade being penalized according to exactly the same system as excessive absences, commencing with the second tardy arrival to class.

**Environmental Consciousness**

This is a paperless class. All handouts, assignments, and examinations are completed and submitted digitally and you are encouraged to use paper sparingly in as far as possible.

**Class Conduct**

Please note the University’s policy in this respect: “The scope and content of the material included in this course are defined by the instructor in consultation with the responsible academic unit. While the orderly exchange of ideas, including questions and discussions prompted by lectures, discussion sessions and laboratories, is viewed as a normal part of the educational environment, the instructor has the right to limit the scope and duration of these interactions. Students who engage in disruptive behavior, including persistent refusal to observe boundaries defined by the instructor regarding inappropriate talking, discussions, and questions in the classroom or laboratory may be subject to discipline for non-academic misconduct for disruption of teaching or academic misconduct, as defined in the Code of Student Rights and Responsibilities (CSRR), Article 22, Section C, and the University Senate
Rules and Regulations, Section 2.4.6. Article 22 of CSRR also defines potential sanctions for these types of infractions.”

Cell phones must be turned off in class, as this is a thoughtless and mindless distraction; this is a learning environment not a cocktail lounge. Breaches of this will affect the attendance grade of the individual concerned in the same fashion as stipulated for tardy arrivals, above.

Laptops, notebooks, iPads, or other electronic devices are not permitted to be used in class. I am willing to discuss special permissions to use such equipment but this is entirely at my discretion.

**Plagiarism**

The issue of digital plagiarism has raised concerns about ethics, student writing experiences, and academic integrity. KU subscribes to a digital plagiarism detection program called Turnitin.com which may be used to check papers submitted in this course. You may be asked to submit your papers in a digital format (e-mail attachment, BlackBoard™ digital drop box or on disk) so that your paper can be checked against web pages and databases of existing papers. Although you may never have engaged in intentional plagiarism, many students do incorporate sources without citations; this program can alert me to your academic needs.

Note the following official departmental policy:

“Plagiarism and cheating are serious academic offenses that should be brought to the attention of the Chairperson or Language Coordinator. Whenever a student is caught cheating (whether copying from another student's paper or plagiarizing printed or electronic sources or other sources), the instructor will inform the Chairperson of the Department, who--upon consulting with the instructor--will forward a “CHARGE OF ACADEMIC MISCONDUCT FORM” to College of Liberal Arts with a recommendation for the appropriate sanction.”

You might also wish to read the ‘Code of Student Rights and Responsibilities’ (www.timetable.ku.edu), as it contains a good deal of practical information.

**Assistance with Assignments**

Students may use their textbooks, dictionaries, and grammar references in preparing any assignments and light (that is to say not substantive) editing of assignments, in addition to support activities offered by organizations such as KU’s Writing Center or KU Libraries. Any substantial editing is NOT allowed on homework/assignments being turned in for a grade. These things are considered cheating and will result in a grade of zero on the assignment, as well as a charge of academic misconduct, which may entail further sanctions. The student should be certain that all of the work submitted in this course is his/her own.

**The Use of Translation Programs**
The use of computer or on-line translation programs is **NOT permitted** in any French or Italian course and is considered cheating. As opposed to dictionaries and grammar references, these programs are not a learning tool because they simply provide a translation, rather than allowing you to choose among various words/tenses/etc. to come up with the best translation on your own. Moreover, translation programs produce bizarre and incorrect translations that are **notoriously easy to identify**. Students will learn far more by doing their own work than by risking serious academic consequences.

**Validity of Syllabus**

It may be necessary to modify the syllabus in accordance with *forces majeures* or any needs or requirements that should arise. If this is the case, then students will be notified of the amended syllabus and it will become effective from the time of this notification and being replaced on Blackboard.

**Final Remark**

Many of the texts that we will be studying contain material which deals with issues related to sex, sexuality, religion, death and other sensitive issues and it may be necessary to use explicit terms in discussing this material. I also expect everyone to be tolerant of, and receptive to, each student’s viewpoint while retaining a critical scholarly perspective. If you foresee any of this making you uncomfortable, please drop the course immediately.
Course Inventory Change Request

Date Submitted: 02/21/17 3:36 pm

Viewing: GEOL 315: Gemstones

Last edit: 04/06/17 8:16 am

Changes proposed by: glmac

Academic Career: Undergraduate, Lawrence
Subject Code: GEOL
Academic Unit: Department Geology (GEOL)
School/College: College of Lib Arts & Sciences

Do you intend to offer any portion of this course online?

Yes

Please Explain
This course will be offered entirely online, through Blackboard.

Title: Gemstones
Transcript Title: Gemstones
Effective Term: Fall 2017

Catalog Description: The properties, occurrence, description, determination, and mineral affinities, and legend affinities of gems, ornamental stones, and lore of gems, ornamental stones, and gem materials.

Prerequisites: None

Cross Listed Courses:

Credits: 3
Course Type: Lecture (Regularly scheduled academic course) (LEC)
Grading Basis: A-D(+/-)FI (G11)

Is this course part of the University Honors Program?

No

Are you proposing this course for KU Core?

Yes No

Typically Offered: Once a Year, Usually Fall

Repeatable for credit?

No

Principal Course Designator: NE - Earth Sciences
Course Designator: N - Natural Sciences

Are you proposing that the course count towards the CLAS BA degree specific requirements?

No

Will this course be required for a degree, major, minor, certificate, or concentration?

No

Rationale for Course Proposal: This course has not been taught in roughly 20 years. We want to revise and update it to an online course. “Gemstones” will link the origins and properties of gem-forming minerals to geologic processes, including tectonic, supergene, and hydrothermal processes, thus linking gemstone characteristics to the science of geology.

KU Core Information

Has the department approved the nomination of this course to KU Core?

Yes No
GEOL 315, Gemstones, is a 300-level course that can be taken by non-geology majors. To make the subject meaningful to students for the long term, the instructor requires students to use critical thinking and analytical reasoning in making observations, linking ideas, forming and testing hypotheses, and formulating data-based conclusions. The course will be set up in modules, each of which focuses on a single gemstone. Students must complete 10 modules during the semester. For Fall 2017, only 10 will be available. In the future, more modules will be added and students may select 10 out of the ones available. Each module will require analysis and interpretation based on mineralogy, crystallography, geologic environment of formation, and gemstone-quality assessment. In addition, most of the modules will require the student to learn some of the legend and lore associated with that gemstone.

Students will gain skills in the fields of mineralogy and crystallography, an understanding of earth processes (e.g., tectonics, supergene enrichment, chemical deposition in hydrothermal systems), and an introduction to gem-quality evaluation. Gemstone modules will include a segment on environmental impact of gemstone mining and societal issues (e.g., “blood” or “conflict” diamonds) where appropriate, as well as the history of what makes that gemstone valuable. Five discussion sections will be posted by the instructor over the semester, linking to current or extraordinary recent-historical events.

Online discussions will allow students to debate events related to gemstones (e.g., thefts, mining, fake gemstones).

State what learning activities will integrate the analysis of contemporary issues with principles, theories, and analytical methods appropriate to the area in question. (Please limit responses to 1000 characters.)

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Goal 3 - Natural Sciences
State how your course or educational experience will use assignments, readings, projects, or lectures to move students from their current knowledge to a deeper understanding of specific concepts fundamental to the area(s) in question. (Please limit responses to 1000 characters.)

Although I would prefer to offer this online course as mastery-based learning (or computer-adaptive learning), Blackboard does not yet have that capability, so each module will be set up as modified inquiry-based learning, where a question will link to a reading assignment followed by a data set that students will analyze and form an interpretation. There will be inquiries embedded within inquiries, to deepen the student's knowledge and skill in data analysis and interpretation. When the student feels she/he has mastered the information about the gemstone in a module, the student will choose to take a summative/criterion-referenced assessment of their learning. This will allow comparison to the Diagnostic Assessment that students will complete at the beginning of each module.

There will be inquiries embedded within inquiries, to deepen the student's knowledge and skill in data analysis and interpretation. When the student feels she/he has mastered the information about the gemstone in a module, the student will choose to take a summative/criterion-referenced assessment of their learning. This will allow comparison to the Diagnostic Assessment that students will complete at the beginning of each module.

State what course assignments, readings, class discussions, and lectures will synthesize the development over time of the principles, theories, and analytical methods of the discipline(s). (Please limit responses to 1000 characters.)

Each module is designed to have students synthesize the principles, theories, and analytical methods of the gemology by applying readings and data sets to the understanding of a different gemstone. Readings will provide basic information for each module/gemstone. Data sets will require analysis and interpretation (e.g., data, gemstone chemistry: identify opportunities for chemical substitution that transform a mineral into a gemstone). Separate modules will cover basic to intermediate-level general topics (geologic processes, definitions and principles behind diagnostic properties of minerals, color centers, faceting, etc.). For example, when a question is posed about the geologic environment of formation of a gemstone, they can turn to the geologic-processes module and gain the general knowledge they need to answer the specific question in the gemstone module. Online discussions will allow students to debate events related to gemstones (e.g., thefts, mining, fake gemstones).

State what course assignments, projects, quizzes, examinations, etc. will be used to evaluate whether students have a functional understanding of the development of these concepts, and can demonstrate their capability to analyze contemporary issues using the principles, theories, and analytical methods in the academic area. (Please limit responses to 1000 characters.)

Course grades in Geology 315 will be calculated as follows. Each module is worth 10% of the final grade. Within each module, results of completing data analysis and interpretation is 20% of the module grade; criterion-referenced assessment of understanding the mineralogy and crystallography of the gemstone is worth 20% of the grade; criterion-referenced assessment of understanding the geologic formation of the gemstone is worth 20% of the grade; criterion-referenced assessment of understanding the tools used to identify the gemstone and how quality of the gemstone is determined is worth 20% of the grade; and environmental impact, societal impact, and legend and lore criterion-referenced assessment of knowledge is worth 20% of the module grade. Participation in the
discussions is required and will benefit the student's grade by allowing up to a total of five percentage points increase in the final grade score.

Rachel Schwien (rschwien) (03/07/17 12:09 pm): Subcommittee approved course change. Requested more information regarding Core proposal

Rachel Schwien (rschwien) (03/29/17 10:32 am): Hardness exercise will be in Wikis within blackboard. The topics will be on different Wiki pages and linked to each other
GEOL 315 Gemstones  Fall 2017

Line number nnnn-nnnnn
Instructor, Dr. Gwendolyn Macpherson
Office, 104 Lindley Hall     Email, glmac@ku.edu

Teaching Assistant (if assigned): xxxxx
Email, xxxxxxx@ku.edu

Blackboard contains contact information and office hours

FYI
Stop Day is Friday, 8 December 2017.
All work must be completed by, and the course ends on, Wednesday, 13 December 2017 (5 p.m.).

Note: The staff of Services for Students with Disabilities (SSD), 135 Strong, 785-864-2620 (v/tty), coordinates accommodations and services for KU courses. If you have a disability for which you may request accommodation in KU classes and have not contacted them, please do as soon as possible. Please also contact the instructor privately with regard to this course.

This is an online course that is a principal course fulfilling the former Natural Sciences & Mathematics-Earth Sciences (N, NE) requirement, and the KU Core requirement for Goal 3-N. Although there are no prerequisites for taking this course, this is a 300-level course, and you are expected to be able to learn at that level during the course.

Below are some questions and discussion relevant to successful completion of this course. Each question is answered below.

Is online learning for me?
Who is the instructor?
What is the textbook?
What software do I need?
What is expected of me, as a student?
What is expected of the instructor?
How will I be graded?
What is the course structure and what are the requirements?
How do I log on?
How do I find the required lab exercises and take the quizzes?
What is the final project?
How do I get help?
What if I want to appeal a grade or express a concern about the course?
Is online learning for me?

Online courses require you to check in often and be responsible for meeting deadlines. There is no one in the front of the classroom two or three times a week reminding you that assignments are due, or the exam is coming. This course is mostly self-paced, meaning you can progress through it at your convenience. However, some items may have firm deadlines, and you are responsible for meeting those deadlines. Further, the course content is similar to the typical 15-week semester, and you will not be able to complete all of the work if you delay starting until the middle or end of the semester. You must complete all the work by yourself.

Consider this: the student who will be successful in this course shares most or all of these characteristics:

- **High degree of motivation:** The successful student wants to complete a degree or fulfill a job requirement by completing this course, and may have friends taking the course at the same time.

- **Good human support system:** The student has significant other, friends, or family who are encouraging and supportive when times are tough or when the student gets tired. The student knows others taking this class, or, if not, will reach out and make friends among those enrolled in the class.

- **Reliable internet access:** The student is familiar with the student computer rooms on campus and will make good use of them, and may even have their own computer with robust network connection (and required software). The student can log on every day, and at times of day when help will be available if there is a snag.

- **Enough time:** The successful student is not taking more than a reasonable load of coursework, and recognizes that this course will demand as much or more time than a traditional course on the same topic. The successful student has good time management strategies, and has academics as a high priority. The successful student will set aside time for this course, so that distractions are absent and the student can focus on learning.

This course requires you to complete 10 modules through the Blackboard course site, each focusing on a different gemstone. You may complete these in any order; they are all set up the same way. The modules direct you to readings and other written or visual material, provide data sets for analysis with questions about interpretation of those data, and test the knowledge you’ve gained while completing the module. There will also be about five online discussions in which you are required to participate; good participation in the discussions earns you extra credit; lack of participate will result in loss of grade points. Other modules, companion modules, will be available for you to build knowledge in fundamental information you will need to complete the gemstones modules. These will include modules on geologic processes, principles of identifying minerals in hand specimen, principles of crystallography, mineral “families”, principles of mineral chemistry, color centers, faceting. You may request additional modules by contacting the instructor, etc.
Overall, time management, communication, and patience must dominate over procrastination, or you will be frustrated and learn less than you could.

**Who is the instructor?**
I am Dr. Gwen Macpherson. I have a Ph.D. and M.A. in geology from The University of Texas at Austin. My primary research areas are groundwater chemistry and chemical weathering, groundwater and the global carbon cycle, and the origins of trace elements in water. I have taught Oceanography at the University of Kansas since 2002, initially as a lecture course and for the past seven years as an online course. I previously taught Mineralogy for six years. I also currently teach Aqueous Geochemistry, occasional graduate seminars in various analytical methods in geochemistry, and occasional topical graduate seminars, and I have a long-standing interest in gemstones.

**What is the textbook?**

**What kind of internet connection and software do I, the student, need?**
First, and importantly, I strongly recommend that you use computers in the computer rooms on campus. They have excellent virus protection and a stable internet connection. They will have all of the current software you need for this course.

If you choose to use your own computer, you do so at your own risk. Some aspects of the module only allow you one attempt, so if your computer crashes or your internet connection fails while working on that part of the module, then you might not get any credit.

Please use the “Browser Test”, which is found on the log-in page for Blackboard, to be sure the browser you are using is compatible.

**What is expected of me, the student?**
Students should expect to spend 9 to 12 hours per week on this course. This should be enough time to …
- Read assigned materials.
- Study the companion modules to strengthen your background in fundamentals.
- Complete the data assessment and interpretation, and answer questions about it.
- Take required knowledge assessments.
- Log on to the Blackboard and participate in online discussions.

**What is expected of the instructor?**
The instructor will
- make online material accessible to the student in a timely fashion
answer questions during a “live” chat session that coincides with an in-person office hour during most weeks of the semester
answer all relevant questions, dumb or not(!)
(yes, there is such a thing as a dumb question, but if you have a question, you have a question, so I’ll try to answer it!)
answer inquiries outside of chat sessions as time allows
post the online discussion topics

The instructor will not
check on your progress
send you repeated reminders about due dates or other aspects of the course

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**How will I be graded?**

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-test</td>
<td>0%</td>
</tr>
<tr>
<td>Discussion participation:</td>
<td>up to 5% (extra credit)</td>
</tr>
<tr>
<td>10 gemstone modules</td>
<td>10% each, for a total of 100%</td>
</tr>
<tr>
<td>Companion modules</td>
<td>0%</td>
</tr>
<tr>
<td>Total possible score:</td>
<td>105%</td>
</tr>
</tbody>
</table>

Grading in each gemstone module:
- Data analysis and interpretation: 20%
- Test of mineralogy and crystallography: 20%
- Test of how the gemstone formed: 20%
- Test of tools used to identify the gemstone and quality assessment: 20%
- Knowledge test of environmental and societal impact, and legend and lore: 20%

**Module total:** 100%

**Grade Ranges**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>93% or higher</td>
</tr>
<tr>
<td>A-</td>
<td>90 – 92%</td>
</tr>
<tr>
<td>B+</td>
<td>87 – 79%</td>
</tr>
<tr>
<td>B</td>
<td>83 – 86%</td>
</tr>
<tr>
<td>B-</td>
<td>80 – 82%</td>
</tr>
<tr>
<td>C+</td>
<td>77 – 79%</td>
</tr>
<tr>
<td>C</td>
<td>73 – 76%</td>
</tr>
<tr>
<td>C-</td>
<td>70 – 72%</td>
</tr>
<tr>
<td>D+</td>
<td>67 – 69%</td>
</tr>
<tr>
<td>D</td>
<td>63 – 66%</td>
</tr>
<tr>
<td>D-</td>
<td>60 – 62%</td>
</tr>
<tr>
<td>F</td>
<td>&lt;60%</td>
</tr>
</tbody>
</table>

All grading is done in automatically in Blackboard, except assessment of the discussion entries, which are done by the instructor.

---

**What is the course structure and what are the requirements?**

There is a pre-test, ungraded and not worth any points toward your final grade, that must be taken before you can “see” the rest of the course.

There are 10 gemstone modules in the course, each covering a different gemstone. You must complete all 10 of them to get full credit. Within each module, besides information to learn, are a) one or more data sets to examine, interpret, and sometimes manipulate and then
answer questions about, and b) a knowledge test to assess what you have learned from completing the module.

About five different discussion topics will be posted throughout the semester. You must participate in these; not participating will cause you to lose points; participating well will earn you extra credit points.

**Pace-Yourself Schedule.** There is a suggested schedule in Blackboard, in the Syllabus folder, a suggested time by which you should complete each of the 10 modules.

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**How do I log on?**

Go to the KU web site. Click “Blackboard” – this link is in the upper right portion of the KU screen. (Run the Browser Test here.) Use your KU log-in information. Once you are accepted into Blackboard, find the course name and number. If you are enrolled in the course, you should have access to the class site. Contact me if you do not have access to the Blackboard course.

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**SOME IMPORTANT INSTRUCTIONS:**

The companion modules are there for you to learn fundamental information that will allow you to complete the gemstone modules. The companion modules are not graded, and you may revisit them as many times as you wish.

For the **tests**, be sure the browser you are using does NOT have the pop-up blocker enabled. If you are on a restricted computer where you cannot change this setting, you can hold down the CNTL key while opening the quiz.

Never use the “Back” button when taking a test.

The Blackboard (online) test are available to you at the end of each module. **You have only one attempt to take each test.** These are open-book tests.

You should **SAVE** your answers frequently while taking the test. You must **SUBMIT** the test for grading when you are finished. At that time, the test will graded automatically, and you will see your answer and the correct answer for each question.

If you have lost the internet connection during the test or your computer crashed, you may send an email to the instructor requesting a second attempt. It is at the instructor’s discretion whether or not you will be allowed another attempt. If the instructor resets the quiz for you, all of your previous answers will be erased.
How do I get help?
For computer-related questions: http://www.technology.ku.edu/help/
This site also lists a phone number to speak with a human, and hours of operation for phone support.

What if I want to appeal a grade or express a concern about the course?
Contact the instructor.
If the issue is still resolved, discuss the issue with the Department of Geology Chairperson.
You can make an appointment with the Department office with the information below:

Department of Geology, University of Kansas
1475 Jayhawk Blvd., Lawrence, KS 66045-7594

Walk in: Lindley Welcome Center, 213 Lindley Hall
Phone: (785) 864-4974
Email to make an appointment: rmwcotton@ku.edu
Hardness of Minerals

Note: items to be calculated or answered are in *italics*.

The hardness of a mineral determines what kind of shape into which it can be cut or polished, and how durable it will be as a gemstone. In 1812, Friedrich Mohs developed an ordinal scale for hardness which is used by geologists yet today. The Mohs scale merely shows 10 minerals in rank order, from one to 10, but the absolute hardness between each step of the scale is not the same. There are common items that are ranked on the Mohs Hardness Scale, as well, that make it easier to relate to just how hard or soft some of the minerals on the Mohs Scale are:

Fingernail 2-2.5  
Copper 3  
Nail 4 (such as a 10-penny nail)  
Glass 5.5  
Knife blade 5-6.5  
Steel file 6.5  
Streak plate 6.5-7 (unglazed porcelain tile)

Below is the Mohs Scale of Hardness along with the absolute hardness, where the absolute hardness is measured with a sclerometer, using a diamond pyramid to make a scratch (Mukherjee, 2012):

<table>
<thead>
<tr>
<th>Mohs</th>
<th>Mineral</th>
<th>Mineral formula</th>
<th>Absolute hardness</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Talc</td>
<td>Mg_3Si_4O_10(OH)_2</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Gypsum</td>
<td>CaSO_4·2H_2O</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>Calcite</td>
<td>CaCO_3</td>
<td>9</td>
</tr>
<tr>
<td>4</td>
<td>Fluorite</td>
<td>CaF_2</td>
<td>21</td>
</tr>
<tr>
<td>5</td>
<td>Apatite</td>
<td>Ca_5(PO_4)_3(OH^-,Cl^-,F^-)</td>
<td>48</td>
</tr>
<tr>
<td>6</td>
<td>Orthoclase</td>
<td>KAlSi_3O_8</td>
<td>72</td>
</tr>
<tr>
<td>7</td>
<td>Quartz</td>
<td>SiO_2</td>
<td>100</td>
</tr>
<tr>
<td>8</td>
<td>Topaz</td>
<td>Al_2SiO_4(OH^-,F^-)_2</td>
<td>200</td>
</tr>
<tr>
<td>9</td>
<td>Corundum</td>
<td>Al_2O_3</td>
<td>400</td>
</tr>
<tr>
<td>10</td>
<td>Diamond</td>
<td>C</td>
<td>1600</td>
</tr>
</tbody>
</table>

This is a graph of the comparison between Mohs Hardness and absolute hardness, for the Mohs-scale minerals:
Calculate the relative difference in absolute hardness between each Mohs hardness step, and then calculate the ratio of diamond hardness to all of the other steps. For example, Gypsum is 3 times harder than talc (3/1=3). Do the calculations and then answer the questions on the Blackboard test about this.

<table>
<thead>
<tr>
<th>Mohs</th>
<th>Relative difference between steps</th>
<th>Ratio of diamond hardness to each other mineral</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>--</td>
<td>1600/1=1600</td>
</tr>
<tr>
<td>2</td>
<td>3/1=3</td>
<td>1600/3=533</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
There are other scales of hardness, as well. The Knoop Hardness Scale is often used to evaluate brittle materials or thin sheets, and is evaluated by measuring the geometry of an indentation made using a known load and specified length of time. On this scale, diamond has a hardness of 7000.

Below is a graph showing this scale.

Make comparative calculations just as you did for absolute hardness, above.

<table>
<thead>
<tr>
<th>Mohs</th>
<th>Mineral</th>
<th>Knoop Hardness</th>
<th>Relative difference between steps</th>
<th>Ratio of diamond hardness to each other mineral</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Talc</td>
<td>39</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Gypsum</td>
<td>135</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Calcite</td>
<td>163</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Fluorite</td>
<td>426.5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Apatite</td>
<td>490</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Orthoclase</td>
<td>560</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Quartz</td>
<td>750</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Topaz</td>
<td>1250</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Corundum</td>
<td>1635</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Diamond</td>
<td>8250</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Vickers Hardness is yet another measure of hardness, again using resistance to indentation (plastic deformation) using pressure and a diamond in the shape of a pyramid (Diamond Period Hardness, DPH or Vickers Pyramid Number, HV). In this case, the identification includes the load amount and the length of time the load was applied. For example, 1000DPH30/20 means 30 kilogram-force (load) was imposed for 20 seconds. The graph below relates Vickers Hardness to Mohs Hardness. On the Vickers Scale, diamond has a hardness of 10,000.

![Vickers Hardness Scale versus Mohs Hardness Scale](image)

Follow the same procedure that you did above, calculating the relative hardness between each of the steps and the ratio of diamond hardness to each of the other minerals.

<table>
<thead>
<tr>
<th>Mohs</th>
<th>Mineral</th>
<th>Vickers Hardness</th>
<th>Relative difference between steps</th>
<th>Ratio of diamond hardness to each other mineral</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Talc</td>
<td>27</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Gypsum</td>
<td>61</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Calcite</td>
<td>157</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Fluorite</td>
<td>315</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Apatite</td>
<td>535</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Orthoclase</td>
<td>817</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Quartz</td>
<td>1161</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Topaz</td>
<td>1567</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Corundum</td>
<td>2035</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Diamond</td>
<td>10,000</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Now make a scatter graph, plotting the Mohs Hardness Scale from 1 to 10 on the x-axis, and on the y-axis plot each of the calculated relative differences between the other hardness scale steps (absolute, Knoop, and Vickers) as separate data series. What do you observe about whether the
different hardness scales having about the same differences for all of the steps, or for most of the steps, or are they all different?

Do the same plot but use the ratio of diamond to the other steps. What do you observe about how similar or different the hardness scales are?

Although this seems straight forward, the hardness of a mineral or gem surface depends upon the strength of the chemical bonds on the mineral or gem surface or facet. For example, the mineral kyanite, a semi-precious gemstone, has two different values of hardness. When tested along the c-crystallographic axis, the hardness on the Mohs scale is 5.5. When tested along the a-crystallographic axis, the hardness (Mohs scale) is 7.

[Kyanite will link to an image of the mineral.]

[Note: in the Wiki, the c-crystallographic axis and a-crystallographic axis terms will link to a message to direct the student to the module on Crystal Structures, if they haven’t completed it yet or if they haven’t started it.]

Many other minerals or gemstones will similarly have different hardness result when tested in different orientations. Diamond, the hardest of naturally occurring minerals, also varies in hardness, depending on the crystal face. Use the following information to interpret which face will be the hardest, intermediate, and softest (although still very hard!!). Knowing this is important to those who facet diamonds to create the most beautiful faceted stones.

Below is the crystal structure of diamond, with a cube drawn around it to reinforce the idea that diamond falls in the cubic crystal system. Each black “ball” represents a carbon atom (C)—diamond is just made of pure carbon. The tie lines between the carbon atoms represent the bonds. These chemical bonds are the strongest type, called covalent bonds, where in this case all four electrons of each C atom are shared with adjacent C atoms.

http://research.mrl.ucsb.edu/~barton/diamond.jpg
Just as an aside, the mineral graphite also has the chemical composition of pure carbon (C), but falls in a different crystal system, the hexagonal crystal system. Notice how differently the atoms and bonds are arranged—there are lots of bonds in the flat layers, but no visible bonds between the layers (the bonds between the layers are van der Waals bonds). For that reason, graphite is very soft (Mohs hardness of 1-2), and is used as pencil “lead”.

Back to diamond—natural diamonds are frequently in the rough shape of an octahedron.
Further, although the chemical bonds in diamond are strong, there are certain directions which are weaker, because there are fewer bonds in those directions. This permits diamond to cleave (break along flat planes). On this diagram, the red dashed line traces the orientation where the diamond can cleave most easily, because there are fewer bonds to break.

Similarly, the hardness of the facets of a diamond differs because of the number of chemical bonds. Look at the diagram below, which represent the C atoms and chemical bonds on the cube face of a diamond. The black circles are the C atoms on the face, and the white circles are C atoms one layer below the face (inside the crystal).
Now look at a representation of the C atoms on a rhombic-shaped dodecahedron face of a diamond.

Finally, look at a representation of the C atoms on an octahedral face of a diamond.

Look at the number of C atoms, and the number of chemical bonds (straight lines connecting the atoms), and answer these questions.
Which face has the lowest hardness, based on the number of C atoms and the numbers of bonds? Which face has the highest hardness? Which face has hardness intermediate to the other two?

In fact, the hardness doesn’t vary by much: if the lowest hardness face is arbitrarily scaled to 1, then the intermediate hardness face is 1.414 times as hard as the lowest hardness face, and the highest hardness face is 1.732 times as hard as the lowest hardness face. Still, this is why a diamond cutter/polisher has to be careful in choosing how to facet a diamond, in order to do it as easily as possible.

The harder the gemstone, the less likely it will be scratched or otherwise damaged when worn. Below is a list of some gemstones and their hardness. Choose which of these are likely to make durable, faceted gemstones that would bear up well to being worn as a ring.

Amethyst 7
Aquamarine 7.5 to 8
Diamond 10
Emerald 7.5
Garnet 6.5 to 7.5
Jadeite 6.5 to 7
Magnetite 5 to 6.5
Malachite 3.5 to 4
Moonstone 6
Peridot 6.5 to 7
Ruby 9
Sapphire 9
Tanzanite 6.5
Topaz 8
Tourmaline 7 to 7.5
Turquoise 5 to 6

References
Sapphire [link to image of sapphire]

Note: items to be calculated or answered are in *italics*.

![Image of sapphire](http://www.minerals.net/thumbnail.aspx?image=GemStoneImages/sapphire-gem-250029a-t.jpg&size=120)

---

**Gemstone description:**

**Chemistry:** Sapphire is the mineral corundum that contains trace amounts of Ti$^{4+}$ and Fe$^{2+}$ replacing Al$^{3+}$ in the crystal structure. The chemical formula for corundum is Al$_2$O$_3$.

*How would write the chemical formula for sapphire? Hint: because the Al$^{3+}$ is less in the sapphire than in corundum (because of the substitutions), then have Al in the chemical formula be (2-x) instead of 2, and add what is needed to balance the formula.*

*Why are both Ti$^{4+}$ and Fe$^{2+}$ required to replace Al$^{3+}$?*

**Crystal structure:** Sapphire has the crystal structure of the hexagonal-trigonal crystal system (see separate Wiki on crystal systems, if you have not already). Each of the Al-O groups are in the shape of octagons with Al in the center and oxygens at the corners, and the oxygens are shared.

![Crystal structure of sapphire](https://commons.wikimedia.org/w/index.php?curid=28197581)
The outline of the hexagonal (light lines) and hexagonal-trigonal (dark lines) shows the structure more clearly:

Notice that the obtuse angles of the a-axes intersect and 120° and the acute angles at 60°. The angle between the plane of the a-axes and the c-axis is 90°, a right angle.

When looking at the basal plane (the plane perpendicular to the c-crystallographic axis in which the three a-axes lie), the atoms are arranged as follows:

The large open circles represent oxygen atoms, the small black circles represent aluminum atoms, and the small open circles represent vacancies or holes in the crystal lattice. The area in the middle connected by lines is to help you visualize where the crystallographic axes are. The center is the c-axis, coming out of the page at you. The A1, A2, and A3 show the directions of those axes in relation to the atoms. Compare this with the image of the crystallographic axes in the hexagonal trigonal crystal system, above.

*How many faces would there be on a crystal shaped like this, excluding the basal planes?*

**Habit:** Corundum frequently has the form of a hexagonal bipyramid, ideal form of which is shown below.
How many triangular faces are on the ideal hexagonal bipyramid?
What are the shape of the faces on the girdle, and how many faces are present?

Below are some typical habits (crystal forms) of corundum:


Uncut sapphire:

Which of the typical forms of corundum is closest to this natural, uncut sapphire crystal?

**Gemstone properties:**
- **Density** (specific gravity): 3.9 – 4.1
- **Hardness**: 9
- **Luster**: vitreous to adamantine
- **Streak**: White
- **Cleavage**: none, but may have rhombohedral and basal parting
- **Fracture**: uneven
- **Tenacity**: brittle

**Color**: Sapphire refers to all colors of corundum except red. In the gemstone trade, “sapphire” refers to the blue variety. Other colors of sapphires are named with the color as the modifier for the term, e.g., green sapphire; these other colored stones are often called “fancy”.

Color changing sapphire is a special kind of sapphire that appears to be blue in color under natural light (sunlight) and violet under incandescent light (traditional light bulbs, candles). This is because of the difference in wavelengths of light in those kinds of lighting, and also because of trace impurities of certain metals, such as chromium (Cr) and vanadium (V) in the color changing sapphire.

*Because color is the result of absorption and reflection of specific wavelengths of light, look up the wavelength spectrum of sunlight, incandescent light bulbs, light-emitting diode (LED) light bulbs, compact fluorescent light bulbs (CFL’s), and candles. What color do you expect color changing sapphires to be under CFL lighting and LED lighting?*

There are several possible ways that Cr and V can substitute in the sapphire crystal lattice. These are drawn below:

(a) \( \text{Al}^{3+}(\text{Cr}^{3+}) \)
(b) \( \text{Al}^{3+}(\text{Cr}^{3+}) \)
(c) \( \text{Al}^{3+}(\text{Cr}^{3+}) \)
(d) \( \text{Al}^{3+} \)

\(- \text{O}^{2-}\) – anionic vacancy
\(- \text{O}^{2-}\) – cationic vacancy

(diagram needs to be re-drawn without the valences showing on the ions) (citation)
In these diagrams, if a circle is filled with light or dark grey, then an ion is present. If the circle is unfilled (white), then the ion is missing. The large circles represent oxygen (an anion) and the small circles represent Al or something substituting for Al (a cation).

Add up the valences (charges) on the cations and anions for each of the four kinds of substitutions (a, b, c, d). Do the charges sum to zero? If not, what does this imply about the crystal? (See the Wiki about reasons for color in gemstones if you haven’t already.)

Because the trace impurities, Cr and V, substitute for Al$^{3+}$ in the gemstone crystal structure, what do you think the valence (charge, in this case positive) on these metals will be, from the naturally occurring choices, below:

Cr occurs in two valence states, Cr$^{3+}$ and Cr$^{5+}$
V occurs in three valence states, V$^{3+}$, V$^{4+}$, and V$^{5+}$

[Image of sapphires showing transparency, refractive index, double refraction, and pleochroism]


**Transparency:** transparent to opaque  
**Refractive Index:** 1.76 – 1.77  
**Double Refraction:** 0.0008  
**Pleochroism:** dichroic, stronger at right angles to the c-axis than along the c-axis. When cut parallel to the c-axis, sometimes a bow-tie effect can be seen:

A dichroscope is useful in determining pleochroism.
**Occurrences and geologic setting:** Sapphires are mined in Sri Lanka, and are also produced from Pailin, Cambodia. There are some newer localities in Africa (Madagascar). Near Yogo Gulch, Helena MT, USA, sapphires are found in the Missouri River as placer deposits. There are locations where you can try your luck at finding your own, by screening a bucket full of gravel. There are several other localities in Montana, as well. Most sapphires are mined from placer deposits.

**Mineral associations:** Sapphires can be associated with calcite, albite, muscovite, spinel, almandine granite, and kyanite in sedimentary, igneous (basalt, syenite), and metamorphic rock (schist, gneiss). It also occurs in placer deposits.

**Determination methods:** The hardness and specific gravity of sapphire are diagnostic.

The Chelsea filter is NOT a diagnostic tool for sapphire, despite what some online sites may say.

Natural sapphire can be distinguished from synthetic sapphire by the types of inclusions. There are many different types of inclusions, but “silk” inclusions are fairly common. Silk is actually fine needles of rutile (TiO$_2$) that have exsolved out of the sapphire and crystallized in line with the a-crystallographic axes. Well-developed silk may exist in natural sapphire and is uncommon to completely absent in synthetic sapphire. Here is a close-up image:

![Close-up image of silk inclusions in sapphire](http://www.ruby-sapphire.com/images/photo_cd_images/0087-34.jpg)

**Gemstone forms**

Sapphire is cut into many different shapes, including rounds, ovals, cushion cut, and others.
Because sapphire may exhibit asterism in six- or 12-rayed stars, some sapphire are made into cabochons. Below is an image of a six-rayed star.

**Synthetics or imitation and similar stones**
Blue spinel (or other spinel) has lower specific gravity and can be distinguished using a polariscope, which determines optical properties.

Specific gravity and refractive index of sapphire are generally very diagnostic.

Synthetic blue sapphires, under short wavelength UV light, give off a bluish-white or greenish glow, which is not typical of natural sapphires.

Synthetic sapphires may have distinctive curved lines or gas bubbles unlike the ones found in natural sapphires.

**Legend and lore**
The Star of Bombay, a 182-carat star sapphire from Sri Lanka was bequeathed to the Smithsonian Institute by silent film star Mary Pickford. Mary Pickford received it as a gift from her husband, Douglas Fairbanks, Sr.
The Logan Sapphire is one of the largest faceted gem-quality blue sapphires in the world, at 422.99 carats. This was gifted to the Smithsonian Institution by Mrs. John A. Logan.

The Imperial Crown of England originally displayed the 104 carat Stuart Sapphire in the front of the crown. This stone was probably owned by Charles II, king of England, Scotland and Ireland, who took it and many other precious jewels with him when he fled to mainland Europe after Oliver Cromwell defeated him and deposed him, temporarily, from the throne. The gem was passed down through the British royal families, finally to Henry Benedict Stuart, its namesake. Stuart bequeathed the stone to King George III. In 1937, the crown was replaced by a nearly identical one, except the Stuart Sapphire was placed in the back of the crown, and the Cullian II Diamond was placed in the front where the Stuart Sapphire used to be.
References

Excellent website for much more information on sapphires: www.ruby-sapphire.com
Because sapphire may exhibit asterism in six- or 12-rayed stars, some sapphire are made into cabochons. Below is an image of a six-rayed star.

Star sapphire (cabochon). Public domain photography (commons.wikimedia.org) by Mitchell Gore.
## Course Inventory Change Request

### New Course Proposal

**Date Submitted:** 01/18/17 5:08 pm

**Last edit:** 02/15/17 4:08 pm

Changes proposed by: olcott

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<td>Subject Code</td>
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<td>College of Lib Arts &amp; Sciences</td>
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<td>Location</td>
<td>Lawrence</td>
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<td>Do you intend to offer any portion of this course online?</td>
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<tr>
<td>Title</td>
<td>Environmental Ethics: A view from the National Parks</td>
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<td>Environ Ethics: Nat'l Parks</td>
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### Catalog Description

A mining company proposes North America’s largest open pit gold and copper mine right next to Alaska’s remote Lake Clark National Park. Uranium prospecting is currently underway on the rim of the Grand Canyon. Sugar producers have long contaminated water that flows to the Everglades. To what extent are our National Parks protected from pollution, invasive species, mining, climate change and tourism? In this course you will learn about the geologic processes that form our National Parks as well as the competing interests that stakeholders have on the land.

### Prerequisites

A course in Biology, Chemistry, Physics, or Geology

### Cross Listed Courses:

<table>
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<th>Credits</th>
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<td>Grading Basis</td>
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<tr>
<td>Is this course part of the University Honors Program?</td>
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### Approval Path

1. 03/14/17 8:20 am
   - Rachel Schwien (rschwien): Approved for CLAS Undergraduate Program and Course Coordinator
2. 04/04/17 12:27 pm
   - Rachel Schwien (rschwien): Approved for CUSA Subcommittee

### Rationale for Course Proposal

The National Parks afford an opportunity to introduce students to a myriad of ethical dilemmas in beautiful natural settings. Students will be introduced to fundamental geologic concepts in order to understand the geologic history of several National Parks, and then they will evaluate the ethics of mitigation plans proposed by the National Park Service to protect and preserve the parks.

### Supporting Documents

- GEOL555_syllabus_v2.docx

---

GEOL 543: Environmental Ethics: A view from the National Parks

Half of this course is devoted to learning and applying environmental ethics to different case studies. Students will be asked to formulate and defend competing ethical perspectives on environmental issues pertaining to the National Parks. They will be introduced to ethical theory in readings, which they will apply to case studies and debates during class times. For their final project, students will articulate different stakeholder positions pertaining to environmental issues for a National Park of their choosing. By thinking critically about the ethical reasoning of different stakeholders, students will appreciate the complexity surrounding environmental issues and be able to articulate the values of opposing viewpoints.

**Selected Learning Outcome(s):**

**Goal 5, Learning Outcome 1**
State how your course or educational experience will present and apply distinct and competing ethics theories, each of which articulates at least one principle for ethical decision-making. (Please limit responses to 1000 characters.)

The National Park Service (NPS) is tasked with prioritizing ethics from competing stakeholders in order to protect and preserve National Parks. This responsibility provides a great forum for students to discuss geologic processes, which shape the landforms, and the competing values of stakeholders. One example includes how the NPS prioritizes tourism and wildlife; ideally these two ‘stakeholders’ can share park access and resources. However, when conflicts arise (i.e. the recent rise of buffalo attacks on people in Yellowstone National Park), the NPS needs to prioritize the competing values (in this case they decided to kill many buffalo inside the park and in the surrounding area). In this course, students will be asked to research specific environmental debates surrounding a National Park and articulate the competing ethics of the stakeholders. They will accomplish this through assigned readings, group debates and a final presentation.

Indicate and elaborate on how your course or educational experience will present and apply ethical decision-making processes. (Please limit responses to 1000 characters.)

This course will consist of three 4-week modules, where each module will focus on a specific National Park. In week 1, students will learn about the tectonic setting of the park and discuss the long-term geologic history of its formation. In week 2, students will learn about surficial processes, which are shaping the landscape today. In week 3, students will discuss how humans influence the park through various activities (conservation, tourism, pollution, nearby mining, etc). Week 4 is devoted to discussions on ethical issues that the park faces and how they mitigate competing stakeholders. This course format allows students to first learn about the geologic setting and processes of each park, and then articulate how different stakeholders view park resources and how the National Park Service (NPS) prioritizes these interests. Assignments will task students with voicing their interests as different stakeholders in specific case studies outlining an environmental debate (e.g. a mining

State what assignments, readings, class discussions, and lectures will present and apply particular ethics codes. (Please limit responses to 1000 characters.)

Students will be required to read several chapters in Robert Traer’s "Doing Environmental Ethics" which outlines how ethical reasoning is often applied in making environmental decisions. The assigned chapters will occur in the second half of each module, and relate to the environmental issues that the specific park is confronting. For example, when discussing a case study of proposed mining near the Grand Canyon, students will read three chapters pertaining ethics and economics, sustainable consumption, and ethics of air and water protection. Each chapter has a list of critical thinking questions that students will complete for homework and use as the basis of our class discussions. This course will be based on group activities and in-class assignments, with short lectures that simply guide the students through their class activity. In-class activities will include case studies, interactive lectures, case studies, debates and role playing.

Detail how students taking your course or participating in your educational experience will apply principles, decision-making
processes, and, as appropriate, ethics codes to specific ethical dilemmas (such as case studies) in which important values conflict. 

Throughout the course students will be asked to either debate or write an opinion statement from a specific stakeholders’ perspective for different case studies. This will include explicitly stating their values and objectives. For the final project a group of students, representing a range of stakeholders, will articulate several environmental issues facing a specific National Park, and evaluate the ethics of the mitigation plans that the park proposes. This exercise will teach students to consider competing interests and values, and work together to develop a compromising mitigation plan.

Rachel Schwien (rschwien) (01/19/17 9:48 am): emailed dept re: no prerequisite
Rachel Schwien (rschwien) (01/27/17 12:50 pm): on hold per dept 1/27
Rachel Schwien (rschwien) (02/14/17 8:29 am): followed up with dept 02/14
Rachel Schwien (rschwien) (02/15/17 3:36 pm): waiting for accompanying change to Major
Alison Olcott Marshall (olcott) (03/13/17 1:30 pm): I have updated the degree program and minor to reflect how the major/minor would deal with the Core goal 5 class.
GEOL 543: Environmental Ethics: A view from the National Parks
Leigh A. Stearns, 4 Lindley Hall, Department of Geology
785-864-4202, stearns@ku.edu

Logistics:

<table>
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<tr>
<td>credits</td>
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<tr>
<td>book</td>
<td>“Doing Environmental Ethics” by Robert Traer</td>
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<tr>
<td>T.A.s</td>
<td>TBD</td>
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**Course Description:**

A mining company proposes North America’s largest open pit gold and copper mine right next to Alaska’s remote Lake Clark National Park. Uranium prospecting is currently underway on the rim of the Grand Canyon. Sugar producers have long contaminated water that flows to the Everglades. To what extent are our National Parks protected from pollution, invasive species, mining, climate change and tourism?

In this course you will learn about the geologic processes that form our National Parks as well as the competing interests that stakeholders have on the land. This course is newly-transformed as part of the College of Liberal Arts and Science Course Transformation Initiative and, when combined with GEOL 103, satisfies the College laboratory science requirement. Pending approval, this course meets KU Core requirements 5:1 ("Social Responsibility and Ethics"). No Prerequisite.

**Goal 5: 1. Social Responsibility and Ethics**

Goal five of the KU Core requires that students develop “develop and apply a combination of knowledge and skills to demonstrate an understanding of social responsibility and ethical behavior.” By the end of this course, students should be able to:

- describe differing perspectives of National Parks and humans’ relationships with them, and explain how these perspectives influence stakeholder and park conservation priorities;
- differentiate between subjective (personal) and objective (systemic) strategies for National Park conservation;
- apply these perspectives, strategies, and codes of behavior to resolve specific management issues at National Parks (e.g. treatment of animals, freedom of tourists, cost of conservation efforts), including instances in which important values are in conflict.

**Learning objectives:**

We have designed this course so that you have the opportunity to practice and develop a number of skillsets and abilities. A few of these outcomes will be most important within
the constraints of this classroom, but many will serve you well beyond this course and semester, in your life as an informed citizen and in your future career. Ultimately, by practicing the skills and abilities we work on daily throughout the semester, our course goals are as follows:

1. Students will be able to describe how the landscape at a park formed and predict how the landscape will evolve over time, due to natural and external forcings.
2. Students will evaluate the ethics of mitigation plans proposed by the National Park Service to protect and preserve the parks.

You will have the opportunity to demonstrate to yourself and to us that you have achieved both of these goals during the final group project, due during the final exam period.

**Course Format:**
The format for this course may be different from those you have encountered in other large classes, in that your role will be an active one- not a passive one, as in lecture-based courses. In class time will involve work in assigned teams or pairs, activities that will ask you to think deeply and collect evidence to support a conclusion, whole-class discussions of complex ideas, and clicker questions that will ask you to weigh in on difficult problems you may not yet be sure how to solve. Outside of class, you will need to set aside time to read, work on take-home exams, collaborate with your team on virtual field trips, and complete Weekly Checkpoints online.

Students new to this active learning approach sometimes find it uncomfortable, especially after many years of taking lecture-based courses. However, this active format results in nearly an entire letter grade increase in average student exam scores! In fact, students in lecture-based courses are 1.5x more likely to fail than students in an active-format classroom. These benefits are a result of the many opportunities for you to practice solving problems on a regular basis with the help of the instructor, TA, and your teammates- instead of alone the night before the exam.

The instructors and TAs in the course are working hard to generate an environment that helps you learn and provide opportunities for you to practice skills that will help you throughout your life. Remember that even though there is no lecture, we are in the classroom to guide you when you get stuck on a problem, help you negotiate and understand new ideas, and even work with you to suggest outside resources, time management strategies, or ways of improving relationships with your team members.

While it may take you a few weeks or longer to get comfortable with the active format of this course, we expect that all students will bring a positive attitude to the classroom every day. Any student who is disruptive to their team or the class as a whole will be removed from the course at the instructor’s discretion.

**Grades:**

<table>
<thead>
<tr>
<th>Number</th>
<th>Points Each</th>
<th>Total Points</th>
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Weekly Checkpoints include:

- 15 weekly checkpoints @ 5 points each
- 1 syllabus quiz @ 5 points
- pre and post exams @ 10 points each
- I-Clicker questions @ 50 points total

Final grades will be calculated as follows:

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<th>B</th>
<th>B-</th>
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<td>≥ 66.6%</td>
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Week 1 - 2

**Introduction:**
1. What is ethics? What is geoethics?
2. History of the National Parks
3. Overview of plate tectonics and geologic time

**Readings**
- *The National Parks* (Ken Burns) Disk 1

**MODULE 1**

<table>
<thead>
<tr>
<th>Week</th>
<th>In-Class Topic</th>
<th>Readings</th>
</tr>
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<tbody>
<tr>
<td>3</td>
<td><strong>1. Tectonic Setting</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>1. What plate boundary formed Yosemite? How do we know?</td>
<td></td>
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<tr>
<td></td>
<td>2. What is the geologic history of Yosemite?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>3. What tectonic features are observed at Yosemite?</td>
<td></td>
</tr>
<tr>
<td>Week</td>
<td>In-Class Topic</td>
<td>Readings</td>
</tr>
<tr>
<td>------</td>
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</tr>
</tbody>
</table>
| 4    | **2. Surficial Processes**  
1. What surficial processes are currently shaping Yosemite?  
2. What are the relevant timescales of these surficial processes?  
3. How might these processes change due to climate? | |
| 5    | **3. Human Influences**  
1. How has human activity influenced the park?  
2. What environmental issues is the park confronted with?  
3. What management factors control human influences? | |
| 6    | **4. Competing Values**  
1. What are the stakeholders at this park?  
2. What is the basis of the stakeholder interests?  
3. How can the NPS prioritize these interests? | |

**MODULE 2: YELLOWSTONE NATIONAL PARK**

<table>
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<tr>
<th>Week</th>
<th>In-Class Topic</th>
<th>Readings</th>
</tr>
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</table>
| 7    | **1. Tectonic Setting**  
1. What plate boundary formed Yellowstone? How do we know?  
2. What is the geologic history of Yellowstone?  
3. What tectonic features are observed at Yellowstone? | |
| 8    | **2. Surficial Processes**  
1. What surficial processes are currently shaping Yellowstone?  
2. What are the relevant timescales of these surficial processes?  
3. How might these processes change due to climate? | |
| 9    | **3. Human Influences**  
1. How has human activity influenced the park?  
2. What environmental issues is the park confronted with?  
3. What management factors control human influences? | |
| 10   | **4. Competing Values**  
1. What are the stakeholders at this park?  
2. What is the basis of the stakeholder interests?  
3. How can the NPS prioritize these interests? | |

**MODULE 3: GRAND CANYON NATIONAL PARK**

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<th>Week</th>
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</table>
| 11   | **1. Tectonic Setting**  
1. What plate boundary formed the Grand Canyon? How do we know?  
2. What is the geologic history of the Grand Canyon?  
3. What tectonic features are observed at the Grand Canyon? | |
| 12   | **2. Surficial Processes**  
1. What surficial processes are currently shaping the Grand Canyon?  
2. What are the relevant timescales of these surficial processes?  
3. How might these processes change due to climate? | |
| 13  | **3. Human Influences**  
1. How has human activity influenced the park?  
2. What environmental issues is the park confronted with?  
3. What management factors control human influences? |
|-----|--------------------------------------------------|
| 14  | **4. Competing Values**  
1. What are the stakeholders at this park?  
2. What is the basis of the stakeholder interests?  
3. How can the NPS prioritize these interests? |
| 15  | **Final Presentations** |
Course Inventory Change Request

New Course Proposal

Date Submitted: 12/12/16 10:33 pm

Viewing: ITAL 450 : Studies In Italian Cinema

Last edit: 04/06/17 8:13 am

Changes proposed by: p010c225

Academic Career: Undergraduate, Lawrence
Subject Code: ITAL
Course Number: 450
Academic Unit: Department of French & Italian (FREN)
School/College: College of Lib Arts & Sciences
Locations: Lawrence

Do you intend to offer any portion of this course online? No

Title: Studies In Italian Cinema
Transcript Title: Italian Cinema
Effective Term: Spring 2017

Catalog Description: A study of significant moments in Italian film history, including analysis of themes, genres, stylistics, directors, and film culture. May be repeated for credit with departmental permission.

Prerequisites: ITAL 336 or ITAL 340 or permission of instructor.

Cross Listed Courses:

Credits: 3
Course Type: Lecture (Regularly scheduled academic course) (LEC)
Grading Basis: A-(+/-)FI (G11)

Is this course part of the University Honors Program? No

Are you proposing this course for KU Core? Yes
Typically Offered: Once a Year, Usually Fall
Repeatable for credit? Yes

How many times may this course be taken 2 - AND/OR - 6

For how many maximum credits

Can a student be enrolled in multiple sections in the same semester? No

Principal Course Designator: H - Humanities
W - World Culture

Are you proposing that the course count towards the CLAS BA degree specific requirements? Yes

Justification for counting this course towards the CLAS BA

This course will offer an introduction to Italian cinema as an elective for the major and minor program in the department of French and Italian. Most Italian Studies programs in the United States offer courses on Italian cinema and thereby play an important role in training Italian studies specialists. Up until now, we have offered courses on Italian cinema taught by Marina de Fazio as “Studies in Italian Culture” (ITAL 340). However, we think it is time to join the overwhelming trend in Italian Studies in this country, which devotes particular attention to Italian film, especially given our recent hiring of Dr. Edward Bowen, a film studies specialist.
How does this course meet the CLAS BA requirements?
Beyond Fourth Level Foreign Language (FP)
Writing (WRIT)

Will this course be required for a degree, major, minor, certificate, or concentration?
Yes

Which Program(s)?

<table>
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<th>Program Code - Name</th>
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<td>(FREN-MIN) Italian, Minor</td>
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</table>

Describe how:
This course will be offered as an elective both for a minor and major degree in Italian (Dept. of French and Italian).

Rationale for Course Proposal
Italy’s rich cinematographic tradition, informed by the internationally influential work of directors like Fellini, De Sica, Rossellini, Antonioni, Monicelli, Scola, and Pasolini, has produced one of the most recognized traditions worldwide. Among the many achievements of Italian cinema, for example, Italy is the country that has won the most Academy Awards for Best Foreign Language Film.

KU Core Information
Has the department approved the nomination of this course to KU Core?
Yes

Name of person giving departmental approval
Bruce Hayes
Date of Departmental Approval
10/18/16

Selected Goal(s)

Do all instructors of this course agree to include content that enables students to meet KU Core learning outcome(s)?
Yes

Do all instructors of this course agree to develop and save direct evidence that students have met the learning outcomes(s)?
Yes

Provide an abstract (1000 characters maximum) that summarizes how this course meets the learning outcome.
The course will be an introduction to Italian cinema in the context of recent Italian socio-economic history with the fundamental goal of teaching to respect human diversity and expand cultural understanding and global awareness. Course content will raise student awareness of, engagement with, and analysis of various elements of other-cultural understanding.

Selected Learning Outcome(s):

**Goal 4, Learning Outcome 2**
State what assignments, readings, class discussions, and lectures will devote a majority of your course or educational experience to raising student awareness of, engagement with, and analysis of various elements of other-cultural understanding of communities outside the United States. (Please limit responses to 1000 characters.)

This course is devoted entirely to other-cultural material, since it analyzes twentieth- and twenty-first- century Italian cinema. Movies are shown in the original language. Lectures are in Italian, and coursework is completed in the target language. Italian cinema is seen in context, and is used to formulate ideas about Italian culture and social history, and key themes and topics. These include: the socio-economic tension between northern and southern Italy, migration and immigration, discrimination between social classes and genders, issues of poverty and social injustice, and national identity. Key periods to be considered include post-War reconstruction, the economic boom in the Sixties, and domestic terrorism in the Seventies.

Explain how your course or educational experience will develop the ability of students to discuss, debate, and analyze non-US cultures in relation to the students own value assumptions. (Please limit responses to 1000 characters.)
Exposure to the ideas as stated above will enable students to evaluate concepts related to Italian culture and the arts and contemporary society, and also relate the experience of these things to their own culture and cultural beliefs. Students will discuss these themes and topics, and write and reflect about them in the target language.
Detail how your course or educational experience will sensitize students to various cultural beliefs, behaviors, and practices through other-cultural readings and academic research on cultural competency so that students may be better prepared to negotiate cross-cultural situations. (Please limit responses to 1000 characters.)

As stated above, students encounter materials, discussions, and projects - all in the target language - that are wholly related to Italian cinema and culture. In reflecting on Italian society and history, students are invited to reflect on their own culture and beliefs, and comparisons will be made between US culture, literature, and history, and Italian. The course takes a comparative approach.

State what assignments, readings, class discussion, and lectures will be used to evaluate students' work that documents and measures their grasp of global cultures and value systems through reflective written or oral analysis. (Please limit responses to 1000 characters.)

Students will be asked to produce written responses to each screening; to engage with secondary literature and review it; midterm and final exams will test their preparation; oral presentations will be required too and will extend the students' knowledge on Italian cinema and culture. A creative writing assignment could also be part of the requirements, as the students might be asked to rewrite a scene or conceive a different conclusion for a given movie. Class discussions in the target language will be used to develop global awareness and analytical skills. This introduction to Italian cinema will be capped with a final paper that enables students to apply the language skills and methodologies they have acquired and apply them to a research paper on a topic designed in conjunction with the instructor. Topics will be designed so as to measure their grasp of non-American culture, and value systems other than their own.
ITAL 450: Studies in Italian Cinema  
Fall 2017  
Marina de Fazio, MW 3:00-4:15

ITAL 450 will examine cinematic representations of Italian history and society from the 1940s to today. Viewing materials will include some classics of Italian cinema ranging from neorealist milestones such as Rossellini’s *Roma città aperta* and De Sica’s *Ladri di biciclette* to significant films of Italian directors of the new millennium, such as Tullio Giordana’s *La meglio gioventù* and *I cento passi*. Visconti’s seminal *Rocco e i suoi fratelli*, Fellini’s *La dolce vita*, and Scola’s *C’eravamo tanto amati* are among the other films that we will examine in this course. While each film will be introduced within the general context of Italian cinema (major movements, genres, directors, and interpreters), our main focus will be to discuss the films as representations and interpretations of particular moments and issues in Italian history (the antifascist movement of the “Resistenza,” post-war economic depression, the economic miracle of the fifties, student protest in the sixties and seventies, civil rights, North-South relations, politics, gender relations, mass media.) All films will be available with English subtitles. The course will be taught in Italian. Students are expected to have at least a moderate command of the language (usually, completion of at least four semesters), but there is no expectation that they will be “fluent” when the course begins. Students who are unsure of whether this class is appropriate for them, should consult the instructor. Reading materials are in Italian and English. They will include a cultural reader with detailed narratives on Italian history and society from the post-war period to today, a history of Italian cinema from neorealism to the present, as well as some historical, cultural, and critical essays. In addition, students will be expected to use the Internet with some regularity to explore sites on Italian cinema.

Prerequisite: ITAL 240 or reading knowledge of Italian.
Satisfies: Goal 4 Outcome 2 (AE42), Foreign Language Proficiency (FP), H Humanities (H), World Culture (W).
Goal 4.2

The course will be an introduction to Italian cinema in the context of recent Italian socio-economic history with the fundamental goal of teaching to respect human diversity and expand cultural understanding and global awareness. This course content will raise student awareness of, engagement with, and analysis of various elements of other-cultural understanding.

Students will reflect on cultural differences, stereotypes, and will also be exposed to the socio-economic tension between North and South of Italy, waves of migration and immigration, discrimination between social classes and genders, and issues of poverty and social injustice. They will explore social beliefs and norms, that are challenged and analyzed in a variety of films.

This course will develop the ability of students to discuss, debate, and analyze Italian culture in relation to the student’s own value assumptions.

Assignments and research paper will test students’ critical thinking, and their knowledge and analysis of culture and value-systems.

REQUIRED TEXTBOOKS

- Bartalesi-Graf, Daniela. *L’Italia dal fascismo ad oggi: Percorsi paralleli nella storia, nella letteratura e nel cinema*. Perugia: Guerra, 2005

REQUIREMENTS AND GRADE DISTRIBUTION

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Component</th>
</tr>
</thead>
<tbody>
<tr>
<td>15%</td>
<td>One oral presentation</td>
</tr>
<tr>
<td>20%</td>
<td>One essay</td>
</tr>
<tr>
<td>15%</td>
<td>Class participation</td>
</tr>
<tr>
<td>20%</td>
<td>Midterm</td>
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<tr>
<td>30%</td>
<td>Final examination</td>
</tr>
</tbody>
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**ATTENDANCE:** Students are expected to attend classes regularly. **Excessive absences will result in a lower course grade.** Excessive absences are any and all absences beyond two. Absences will be excused only in cases of verifiable medical or family emergencies or religious observances for which you must provide written proof. **Your course grade will be lowered by 1/3 of a letter grade** for any day you miss due to an unexcused absence, beyond the two absences allowed. There is no extra-credit to make up for unexcused absences.

**PUNCTUALITY:** Students are expected to be in the classroom by the time the class starts. Tardiness is not acceptable: students arriving late create an unnecessary disruption in the class. **Students who are not in the classroom by the time the instructor takes class attendance will be considered absent for the day.**

Students must complete all the above percentage components of the course in order to pass the course.

**MAKE-UPS:** There are no make-ups for late or missing homework, quizzes, tests, compositions, etc. except in cases of verifiable medical or family emergencies or religious observance for which you must provide written proof. You will receive a zero for any assignment missed due to an unexcused absence. There is no extra-credit.

Students who have conflicting finals or more than two scheduled finals for the same day must check the University regulations online ([http://www.registrar.ku.edu/~registr/exams/final_regs.shtml#conflict](http://www.registrar.ku.edu/~registr/exams/final_regs.shtml#conflict)) in order to determine for which course they may ask for a make-up final exam. Students who, according to the University regulations, need to take a make-up final in Italian must complete a petition form (available from the departmental office in Wescoe 2103) and turn it in to the Italian Language Coordinator (2063 Wescoe) at least two weeks before the end of classes.
**ITALIAN TABLE** - You are invited to attend the Tavola Italiana. The Tavola provides a great opportunity to practice what you learn in class in a relaxed atmosphere. Join us and meet other students, instructors of Italian, and members of the Lawrence community who share your interest in Italian language and culture! Your instructor will inform you of the day, time and location of this weekly event.
I. ACADEMIC HONESTY

a. Assistance with assignments: Students may use their textbooks, dictionaries, and grammar references in preparing any assignments. However, with the exception of help from the student's instructor and/or in-class activities such as peer editing, any outside assistance (that is, tutors, friends, native speakers, electronic and/or computer-assisted translators, translating programs, etc.) is NOT allowed on homework and other assignments being turned in for a grade. Any outside assistance will be considered cheating and will result in a grade of zero on the assignment, as well as a charge of academic misconduct, which may entail further sanctions. The student should be certain that all of the work submitted in Italian 240 is his/her own.

b. About the use of translation programs: The use of computer or on-line translation programs is NOT permitted in any Italian language course and is considered cheating. As opposed to dictionaries and grammar references, these programs are not a learning tool because they simply provide a translation, rather than allowing you to choose among various words/tenses, etc. to come up with the best translation on your own. Moreover, translation programs produce bizarre and incorrect translations that are notoriously easy to identify, and students who make use of them in their assignments risk serious academic consequences.

c. The department strictly adheres to the following policy on plagiarism and cheating: "Plagiarism and cheating are serious academic offenses that should be brought to the attention of the Chairperson or Language Coordinator. Whenever a student is caught cheating (whether copying from another student's paper, exam, or quiz, or plagiarizing printed or electronic sources or other sources), the instructor will inform the Chairperson of the Department, who--upon consulting with the instructor--will forward a "CHARGE OF ACADEMIC MISCONDUCT FORM" to College of Liberal Arts with a recommendation for the appropriate sanction."

II. GRADE DEFINITIONS ACCORDING TO THE UNIVERSITY SENATE RULES AND REGULATIONS

2.2.1.1. The grade of A will be reported for achievement of outstanding quality.
2.2.1.2. The grade of B will be reported for achievement of high quality.
2.2.1.3. The grade of C will be reported for achievement of acceptable quality.
2.2.1.4. The grade of D will be reported for achievement that is minimally passing but at less than an acceptable quality.

III. STUDY TIME ACCORDING TO THE UNIVERSITY SENATE RULES AND REGULATIONS - "One semester hour means course work normally represented by an hour of class instruction and two hours of study a week for one semester, or an equivalent amount of work. The concept may vary according to the level at which instruction is offered."

IV. WITHDRAWALS - Students who wish to withdraw from this class must note that they need to do so by the last day of the First Drop Period, in order for the withdrawal to have no effect on their transcripts. Withdrawals during the Second Drop Period will result in a grade of W on the student’s transcript. No withdrawals will be permitted during the Third Drop Period.

V. STUDENTS WITH DISABILITIES - The Academic Achievement & Access Center (AAAC) coordinates accommodations and services for all KU students who are eligible. If you have a disability for which you wish to request accommodations and have not contacted the AAAC, please do so as soon as possible. Their office is located in 22 Strong Hall; their phone number is 785-864-4064 (V/TTY). Information about their services can be found at http://disability.ku.edu. Please contact me privately in regard to your needs in this course.

VI. RELIGIOUS OBSERVANCES - "Where examinations and tests other than final examinations conflict with religious observations of a generally recognized nature, a student under obligation to participate in such religious observances shall, upon request to the instructor involved, which shall be made at least a week in advance of the scheduled examination or test, be accorded the opportunity to take the examination or test at some other time not in conflict with his (or her) religious obligations."
PROGRAMMA *(subject to change)*

B = Bondanella  Bb = Blackboard
BG = Bartalesi-Graf  PO = Presentazioni orali

WEEK 1

Descrizione e obiettivi del corso.

WEEK 2

- **Il fascismo e la Seconda Guerra Mondiale in Italia**: La fine del regime fascista / La guerra di liberazione / Conclusioni  BG 22-26
- **Masters of Neorealism**: Problematic Definitions / Literary Antecedents / Neorealist Films as a Small Fraction of Italian Film Production / **Rossellini**’s War Trilogy: *Open City*  B 61-71

*Roma, città aperta* (Roberto Rossellini), [1:42] visione

WEEK 3

- *Roma, città aperta*. Dopo la visione *(Un fotogramma da Internet)* / Analisi e discussione  Bb
- **Dalla fine della guerra al ’68: Ricostruzione e “boom economico”:** A guerra finita, quale futuro per la nazione? / Partiti politici al momento della liberazione / La posizione dell’Italia nel quadro internazionale: era possibile una rivoluzione sociale? / Riforme mancate / Addio alla monarchia e una nuova costituzione  BG 66-72
- Masters of Neorealism: **Vittorio De Sica**’s “Trilogy of Solitude”: *The Bicycle Thief*  B 85-89

*Ladri di biciclette* (Vittorio De Sica), [1:29] visione

WEEK 4

- **PO (1)**
- *Ladri di biciclette*. Dopo la visione *(Un fotogramma da Internet)* / Analisi e discussione  Bb
- **Dalla fine della guerra al ’68: Guerra fredda anche in Italia** / Boom economico, migrazione, squilibri Nord-Sud  BG 73-75


*Rocco e I suoi fratelli* (Luchino Visconti), [2:50] visione.

WEEK 5

- **PO (2)**
- *Rocco e I suoi fratelli*, Dopo la visione *(Un fotogramma da Internet)* / Analisi e discussione  Bb
- **Dalla fine della guerra al ’68: Stranieri in patria: “terroni” o “polentoni”**  BG 99-100
- The Golden Age of Italian Cinema: **Fellini**, the Director as a Superstar: *La dolce vita*  B 285-292

*La dolce vita* (Federico Fellini), [2:58] visione.

WEEK 6

- **PO (3-4)**
- *La dolce vita*, Dopo la visione *(Un fotogramma da Internet)* /Analisi e discussione  Bb
- Dal ’68 all’inizio degli anni ’80: movimenti di protesta e “anni di piombo”: Il movimento studentesco alla fine degli anni ’60 / Quali furono le cause? / Ideologia del movimento studentesco / Il movimento operaio / Conquiste del movimento studentesco e operaio: riforme  BG 111-117
- Generational Change in Contemporary Italian Cinema, The Third Wave: A New Generation of Auteurs / **Marco Tullio Giordana**  B 497-498, 543-546

*La meglio gioventù* (Marco Tullio Giordana), (DVD1, 0.00-1.39), [1:30] visione.
WEEK 7

- **PO (5)**
- **La meglio gioventù** (DVD1, 0.00-1.39), Dopo la visione *(Un fotogramma da Internet /Analisi e discussione)* Bb
- Parole nuove per gli anni della rivolta: i neologismi degli anni ’70 BG 124-125

*C'eravamo tanto amati* (Ettore Scola), [1:59] visione in classe.
- The Golden Age of Italian Cinema, *Commedia all’italiana: Comedy and Social criticism / Ettore Scola* and Metacinematic Comedy B 205-211
- Preparazione al midterm

WEEK 8

- **C'eravamo tanto amati**, visione in classe.
- Preparazione al midterm

**MIDTERM**

WEEK 9

- **C'eravamo tanto amati**, Dopo la visione *(Un fotogramma da Internet /Analisi e discussione)* Bb / BG 154-155
- **La meglio gioventù** (DVD1, 1.39-end), [1:30] visione.
- **La meglio gioventù** (DVD1, 1.39-end), Dopo la visione *(Un fotogramma da Internet /Analisi e discussione)* Bb
- **La mafia** BG 267-273

WEEK 10

*I cento passi* (Marco Tullio Giordana), [1:54] visione.

- **PO (6)**
- **I cento passi**, Dopo la visione *(Un fotogramma da Internet /Analisi e discussione)* Bb / BG 300-303
- Dal ’68 all’inizio degli anni ’80: movimenti di protesta e “anni di piombo”: Reazioni dalla destra eversiva: la 'strategia della tensione' / Le risposte della sinistra alla 'strategia della tensione' / Conclusioni BG 117-122

WEEK 11

- **La meglio gioventù** (DVD2, 0.00-1.36), [1:30] visione.
- Dopo la visione *(Un fotogramma da Internet /Analisi e discussione)* Bb
- Gli ultimi 25 anni: Trasformazioni nella società e nei costumi: gli anni ’80 e ’90 BG 164-165
- *Generational Change in the Contemporary Italian Cinema, The Third Wave: A New Generation of Auteurs / Maurizio Nichetti* B 526-528

WEEK 12

- **Ladri di saponette**, visione in classe.
- **Ladri di saponette**, Dopo la visione (*Un fotogramma da Internet* /Analisi e discussione) Bb
- Gli ultimi 25 anni: Nuovi governi e nuovi partiti. Mani pulite e tangentopoli / Forza Italia e Silvio Berlusconi BG 166-171
- Generational Change in the Contemporary Italian Cinema, The Third Wave: A New Generation of Auteurs / **Nanni Moretti** B 520-526

WEEK 13

**Il caimano** (Nanni Moretti), [1:53] visione.
- PO (7)
- **Il caimano**, Dopo la visione (*Un fotogramma da Internet* /Analisi e discussione) Bb

**La meglio gioventù** (DVD2, 1.36-end), [1:30] visione.
- Dopo la visione (*Un fotogramma da Internet* /Analisi e discussione) Bb
- Gli ultimi 25 anni: Movimenti e tendenze culturali all'inizio del terzo millennio BG 174-176

saggio – outline

WEEK 14

**La grande bellezza** (Paolo Sorrentino), [2:22] visione.

saggio – revisione in classe

WEEK 15

- **La grande bellezza**, Dopo la visione (*Un fotogramma da Internet* /Analisi e discussion) Bb
- materiali da leggere sul film

- Preparazione agli esami finali

**SAGGIO**

**ESAME FINALE – TBA**
Respect human diversity and expand cultural understanding and global awareness. Upon reaching this goal, students will be able to examine a variety of perspectives in the global community, distinguish their own cultural patterns, and respond flexibly to multiple worldviews.

<table>
<thead>
<tr>
<th>Score</th>
<th>5/Exceeds</th>
<th>4/Expected</th>
<th>3/Satisfactory</th>
<th>2/Less than satisfactory</th>
<th>1/Unacceptable</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demonstrates understanding about the topic.</td>
<td>Demonstrates a high degree of understanding and mastery of the topic. by marshalling relevant material consistently.</td>
<td>Shows a very good understanding of the topic. by drawing on relevant materials</td>
<td>Shows a reasonable understanding of the topic by drawing at times on some relevant content.</td>
<td>Shows very little understanding of the topic; there is a lack of structure and inability to sustain content development.</td>
<td>Shows no understanding of the topic; incoherent, with little or no content development.</td>
</tr>
<tr>
<td>Reflects on, and analyses material from outside the USA in appropriate content.</td>
<td>The majority of the content analyses consistently relevant other-cultural material, and shows an engagement with communities outside the United States.</td>
<td>Most of the content analyses, and reflects a good engagement with, relevant other-cultural material throughout most of the assignment.</td>
<td>Analyses, without complete consistency, other-cultural material, and shows engagement with communities outside the United States.</td>
<td>Does not sufficiently analyze other-cultural material, and shows a very limited engagement with cultures outside the United States.</td>
<td>Insufficient analysis of other-cultural material, and too limited an awareness of cultural differences.</td>
</tr>
<tr>
<td>Shows awareness of different cultural beliefs and patterns.</td>
<td>Demonstrates a high degree of awareness of different cultural beliefs and patterns</td>
<td>Shows a very good awareness of different cultural beliefs and patterns</td>
<td>Shows a reasonable awareness of different cultural beliefs and patterns</td>
<td>Shows very little awareness of different cultural beliefs and patterns</td>
<td>Shows no awareness of different cultural beliefs and patterns</td>
</tr>
<tr>
<td>Shows engagement with, and form opinions on, other-cultural material and relate it to their own value assumptions and beliefs.</td>
<td>Demonstrates a strong engagement with other-cultural material and forms opinions on it.</td>
<td>Demonstrates a consistent engagement with other-cultural material and forms opinions on it.</td>
<td>Shows a reasonable engagement with the other-cultural material, and expresses some opinions, though inconsistently.</td>
<td>Displays little engagement with the other-cultural material, and makes little attempt to express opinions about it.</td>
<td>Conveys no sense of engagement with the material, and makes no attempt to engage ideas or express opinions.</td>
</tr>
</tbody>
</table>
ITAL 450: Response Papers

This semester, you will write three short response papers. You will receive a prompt a week in advance which, at times, will give you two or three options for your paper topic. Some of these prompts ask you to reflect on a particular scene, character, theme, or stylistic aspect of the film (framing, lighting, editing, music, etc.). In all cases, please cite at least one of our readings, and if appropriate, feel free to draw connections to other films we have seen.

Guidelines for paper structure and layout:
Length: 3-4 pages double-spaced, 1 inch margins, Times New Roman, 12pt. font,
In upper left corner, write your name and ITAL 450
Center the title of your response paper
Mention the argument /focus of your response paper in the first paragraph.
In the following paragraphs, provide examples that support your argument. Please limit or avoid plot summary that lacks analysis.
If you want, you can close your response paper by stating what you would like to investigate further and how you might go about doing that in a longer paper.
Place titles of films in Italics e.g. The Great Beauty
When you cite a reading, write the author’s name and the page number(s) in parentheses. e.g. (Reich, 68).

Sample Assignment (Core Goal 4.2)  
I cento passi (The Hundred Steps) by Marco Tullio Giordana

Week 10: In Italy, especially since 2000, numerous films have told the stories of those who have combatted the Mafia in Sicily, the Camorra in Naples, Ndrangheta in Calabria, and Sacro Corona Unita in Puglia. One of the most critically-acclaimed of these so-called “anti-mafia” films is I cento passi by Marco Tullio Giordana. Its success has often been credited for sparking the production of many other films on the struggle against the Mafia. Steps before writing your response paper:

1. Please view one of the following mafia films from the U.S.: Good Fellas, The Godfather Part 1, Scarface, Carlito’s Way, or Casino.
2. Read George Larke-Walsh’s introduction to Screening the Mafia: Masculinity, Ethnicity, and Mobsters from the Godfather to the Sopranos (2010) pp. 1-19
3. Watch I cento passi.

Prompt:  
Option 1: Compare the representations of Mafia members in I cento passi (either Don Cesare Manzella or Tano Badalementi) with those of mafiosi in a classic Hollywood film on the Mafia. How are they similar? How are they different? How does Marco Tullio Giordana comment on or respond to classical representations of mafiosi in Hollywood films?

Option 2: Write about the character of Peppino Impastato and his aversion to Mafia power. Analyze the various ways that Peppino is presented as a martyr in the anti-mafia struggle, inserting some discussion of the Hollywood film that you watched, and comment on the potential role that “anti-mafia” films can have in combatting the Mafia.
Questions on reading:


**Introduction: Describing Neorealism**

What are some of the stylistic choices that are common to many neorealist films?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Are these aesthetic qualities enough to call a film a “neorealist film”? If not, what others qualities are important?

What are some traits of neorealist literature or architecture?

What are some differences between Italian neorealist films and Hollywood films of the same time period? Or between neorealist and Fascist era Italian films? Do we have to be cautious when listing these differences?
Shiel discusses the main focal points of his book at the end of his introduction. What are they?

**Chapter Three: Neorealism and the City**

Why do you think much scholarship on cinema and the city originally focused on cities like New York, London, and Paris, and not so much on Rome?

In a general sense, how did neorealist films approach urban life differently than Fascist era films?

What parallels does Shiel draw between neorealist films and neorealist architecture in Italy?

Based on what you’ve read, why has Italian neorealism been so hotly debated?
ITALIAN NEOREALISM
REBUILDING THE CINEMATIC CITY

MARK SHIEL
PN
1993.5
188
$5.5
2006

WALLFLOWER
LONDON AND NEW YORK

INDIANA UNIVERSITY
LIBRARIES
BLOOMINGTON
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6 conclusion: legacies of neorealism  122

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index
INTRODUCTION: DESCRIBING NEOREALISM

Few moments in the history of cinema have been as hotly debated in their day and by succeeding generations as the moment of Italian neorealism in Italy after World War Two. Most critics and historians agree that neorealism was a watershed in which realism emerged for a time as the dominant mode of Italian cinema, with decisive impacts on the ways in which films would be made and thought about in Italy and worldwide for generations. One of the most important ways of thinking about neorealism has been to see it as a moment of decisive transition in the tumultuous aftermath of world war which produced a stylistically and philosophically distinctive cinema that achieved a limited but influential popularity from the mid-1940s until some time in the early or late 1950s, depending on the flexibility with which one uses the term: for example, from Roberto Rossellini's *Roma, Open City* (*Roma, città aperta*, 1945) to Vittorio de Sica's *Umberto D* (1952), or from Luchino Visconti's *Ossessione* (1943) to Federico Fellini's *The Nights of Cabiria* (*Le notti di Cabiria*, 1957). In particular, neorealism marked a significant stage in the transformation of cinema from the classical forms which dominated in Europe and in the US prior to World War Two to the modernist art cinemas which came to dominate in Europe after the war and which had considerable impact and influence on Hollywood too from the 1950s to the 1970s.

Neorealism is also often thought of not so much as a particular moment, defined by starting and ending dates, but as a historically- and culturally-specific manifestation of the general aesthetic quality known as 'realism' which is characterised by a disposition to the ontological truth of the physical, visible world. From this perspective, the realism of Italian neorealism manifested itself in a distinctive visual style. This was typified
by a preference for location filming, the use of nonprofessional actors, the avoidance of ornamental mise-en-scène, a preference for natural light, a freely-moving documentary style of photography, a non-interventionist approach to film directing, and an avoidance of complex editing and other post-production processes likely to focus attention on the contrivance of the film image. Not all neorealist films employed all of these strategies, especially in the 1950s when neorealism became increasingly concerned with subjective experience, but most of these strategies are evident in all neorealist films. The perception of neorealism as visual truth is closely identified with the influential critical position of André Bazin who, more than any other non-Italian, argued in favor of neorealism as a cinematic agenda, thinking of it as a cinema of ‘fact’ and ‘reconstituted reportage’ (1971: 20, 37).

The sense of neorealism as visual truth coincides and sometimes clashes with another sense of neorealism as a sentiment of ethical and political commitment – a social realism which motivated not only filmmakers but writers such as Elio Vittorini and Italo Calvino, authors such as Renato Guttuso and Aldo Borgonzoni, photographers such as Mario De Biasi and Federico Patellani, and, as we shall see in chapter three, architects such as Ludovico Quaroni and Mario Ridolfi. Neorealist cinema has often been characterised as what Mira Liehm calls ‘an aesthetics of rejection’ (1984: 132) in which the visual style, mythology, politics and working methods of fascist-era cinema were thrown out. In their place, neorealist filmmakers demonstrated a commitment through visual realism to making known the lot of ordinary, everyday Italians, especially the working class. They were inspired by leftist politics, especially the agenda of the Italian Communist Party (PCI) and Socialist Party (PSI), and by the determination to create a new and better Italy after the degradation and barbarity of fascism and in spite of the conservative tendencies of the mainstream of Italian political life, represented by the Catholic Church and the Christian Democrat (DC) party. Especially after 1948, the latter was the dominant force in political life.

This sense of neorealism as a political or ethical disposition leads into another – that of neorealism as a more or less coherent movement of particular directors, writers, cinematographers, editors and actors who were loosely connected to each other through personal and professional associations, who shared anti-fascist convictions and a leftist politics, and who produced a recognisable body of work from the mid-1940s to the mid-1950s. Three directors produced most of the generally recognised masterworks of neorealism – Rossellini’s Rome, Open City, Paisà (1946), and Germany Year Zero (Germania anno zero, 1947), De Sica’s Shoeshine (Sciuscià, 1946), Bicycle Thieves (Ladri di biciclette, 1948) and Umberto D., and Visconti’s La terra trema (1948). After these, one must acknowledge key filmmakers who began as writers, making their directorial debuts in the 1950s with films which pushed the boundaries of neorealism as in the cases of Michelangelo Antonioni, who spent the war years as a critic writing prolifically for the noted journal Cinema before directing his first feature, Cronaca di un amore, in 1950, and Federico Fellini who wrote for the screen in the late 1940s, making decisive contributions to such films as Rossellini’s Paisà and The Miracle (Il miracolo, 1948), before co-directing Variety Lights (Luci del varietà, 1950) with Alberto Lattuada and directing his own first feature The White Sheik (Lo scoiattolo bianco, 1952). Other important directors regularly considered as neorealist would include Giuseppe De Santis, Pietro Germi, Carlo Lizzani and Aldo Vergano, while directors whose fidelity to the aesthetics and politics of neorealism is often debated because of the allegedly superficial neorealist style of many of their films include Alberto Lattuada and Luigi Zampa. Many of these knew each other prior to the advent of neorealism: Visconti, Antonioni, De Santis and others such as Mario Alilcata and Pietro Ingino all being associated with the Cinema journal during the war. Some formed regular director/writer collaborations – Rossellini and Fellini and, more famously, De Sica and Cesare Zavattini who, more than any other Italian, developed neorealism as a positive and clearly articulated doctrine. Certain actors such as Anna Magnani in Rome, Open City, Silvana Mangano in De Santis’ Bitter Rice (Riso amaro, 1949) and Massimo Girotti in Germi’s In the Name of the Law (In nome della legge, 1949), came to be associated with neorealism as icons of the ordinary Italian people and their suffering after the war. Key cinematographers such as G. R. Aldo (La terra trema), Oletto Martelli (Paisà), Carlo Montuori (Bicycle Thieves) and Aldo Tonti (Ossessione) worked frequently with the key neorealist directors and were responsible for much of neorealism’s distinctive visual immediacy.

How many neorealist films these people produced remains a bone of contention. Most critics agree on the seven key works, all produced in the late 1940s – Rome, Open City, Paisà, Germany Year Zero, Shoeshine, Bicycle Thieves, Umberto D and La terra trema – but beyond these what constitutes a neorealist film remains a subject of debate. Whether films such as Miracle in Milan (Miracolo a Milano, 1951), I vitelloni (1953), Journey to Italy (Viaggio in Italia, 1953), Senso (1954) or The Nights of Cabiria
could be described as neorealist at all was hotly disputed when they were released during the seemingly endless so-called 'crisis of neorealism' of the 1950s. As we shall see in subsequent chapters, each of these was seen either to move neorealism into new territory or to break with it altogether, and opinion as to the neorealism of these films remains divided today. Indeed, the diversity of filmmakers and films grouped under the term 'neorealism' has led a number of film historians, including Geoffrey Nowell-Smith, Peter Bondanella and Pierre Sorlin, to question its usefulness. For example, in his influential study Luchino Visconti, first published in 1967, Nowell-Smith suggested that 'neorealism' was only a convenient label to describe a 'pattern of brief convergence around a diffuse blob on the film-historical map' (2003: 27) during the four or five years after World War Two. The crucial differences which he identified between Visconti's politically astute but aesthetically stylised realism and Rossellini's deeply moralistic but more purely realist cinema are only the clearest of the many contrasts which existed within neorealism. More recently, Alberto Farasino has characterised a 'permanent neorealism' which coloured and conditioned all Italian filmmaking in the five years after the liberation of Italy and which 'extended well beyond its specific historical moment to constitute a sort of vein, even a "universal" aesthetic category' (1998: 75). But such observations ought not to invalidate a sense of neorealism as a more or less coherent phenomenon. The view which underpins this book is a flexible one which sees neorealism as a complex but nonetheless useful and vital term of description of a relatively coherent but always evolving historical moment and movement in Italian cinema from the mid-1940s to the mid-1950s, which may be used to discuss a variety of filmmakers and films whose stylistic and ideological similarities outweighed their differences. If neorealism was not an organised movement, it was nonetheless a movement, and certainly the most prominent in international cinema in the ten years after World War Two, a cinema which displayed more coherence of formal and thematic concerns among Italian filmmakers than was evident at the time in American, French, British, Soviet or any other cinema.

Although neorealist filmmakers did not regularly collaborate to issue manifestoes, a reasonably large body of neorealist theory and criticism did develop: Zavattini's 'Some Ideas on the Cinema' (1952) and other writings; Lizzani's history Il cinema italiano (1953), and the innumerable articles, interviews and interventions by critics and filmmakers which proliferated in Cinema, Bianco e nero and elsewhere. This theory and criticism grew around a body of films which, though substantial, was only ever a minor-

ity tendency in Italian cinema; estimates of the number of films which can be described as neorealist vary from Pierre Sorlin's low calculation of just twenty (or four per cent of total production), to Lino Micchi's estimate of not more than ninety between 1945 and 1953 (out of a total of 822), to David Forgacs' more generous reckoning of 259 (nearly one-third of total production) in the same period (Sorlin 1996: 93; Micchi 1999: 21; Forgacs 1990: 117). Neorealist films were, even by the most generous estimate, always a minority of the films Italian cinema produced in any given year.

Moreover, neorealist films were not generally commercially and critically successful although, when they were, they were often high-profile in their success and in the public and critical controversies they provoked. Rome, Open City was a worldwide critical and commercial success, as were Paisà, In the Name of the Law, Bicycle Thieves and Bitter Rice, but most others did not perform well in box-office terms, especially given the quick post-war re-establishment of commercial genre film production in Italy and the return of Hollywood cinema to market dominance. Rome, Open City was exceptional in topping the Italian box office in 1945–46 at 162m lire. Many other successful neorealist films were more modest in their commercial performance — for example, Paisà was the ninth most successful film in Italy in 1946–47 generating 100m lire at the box office, Bicycle Thieves was eleventh in 1948–49 with 252m lire and Bitter Rice was fifth at 442m lire in 1949–50 (Spinazzola 1985: 18). Films imported from the US controlled two-thirds to three-quarters of the Italian box office from 1945 to 1950 — for example, holding a 77 per cent market share in 1948 compared to 33 per cent for Italian films and a 63.7 per cent share in 1950 compared to 29.2 per cent for Italian films (Quagliotti 1980: 248; Lohm 1984: 333). This American domination was secured by agreements between the Italian film industry's main representative body, the Associazione Nazionale Industrie Cinematografiche ed Affine (ANICA), and its Hollywood counterpart, the Motion Picture Export Association.

Neorealism was arguably welcomed abroad, especially in the US and France, more than it was at home, and in Italy (as well as abroad) its appeal tended to be strongest among educated, urban audiences. Even the most popular and accessible neorealists such as Vittorio De Sica encountered real difficulties securing financing for their films: his Shoeshine was a major financial disaster despite its very low budget of less than one million lire and despite winning an Academy Award on its US release; De Sica was subsequently forced to fund many films either by borrowing from friends, for Bicycle Thieves, or using his own personal funds, for Miracle in Milan.
The period in which neorealism flourish was one of intense struggle in which progressive and conservative forces sought to determine the character and future of Italian society, politics, economics and culture, including cinema. Italy found itself in a process of profound self-exploration, adjustment and reorganisation, an experience which it shared with other countries of Western Europe and elsewhere. Within the context of the Cold War which would quickly come to determine so many aspects of life in the years after 1945, this was essentially a struggle between capitalism and liberal democracy, on the one hand, and various forms and combinations of communism, socialism and social democracy, on the other. In Italy, the main parties to this struggle were the Christian Democrats, in the case of the former, and the Communists and Socialists, in the latter case, although the ascendant power of the United States always made its strong preference clear for capitalism and liberal democracy and had a very real presence and influence on Italian life through the Marshall Plan for the economic and infrastructural reconstruction of Europe (1948–52). Inevitably, this struggle also raged in the cinema where Italian neorealism and Hollywood cinema stood as opposite, divergent models of what popular culture should be and how it should relate to its audience – Italian neorealism embodying the idea of culture as critique, seeking a critical awareness alongside enabling representations of society with a clear contemporary relevance, and Hollywood cinema, at least to its critics, presenting itself as the epitome of entertainment, not necessarily mindless but not particularly political, compliant and not resistant, escapist and not engaged. Though neither neorealism nor Hollywood was as monolithic as such cursory characterisations suggest – for example, Hollywood cinema in the late 1940s experienced the ‘subversion’ of film noir – neorealism may be seen in this sense not just as a moment of transition but as a moment of particularly overt ideological conflict in cinema.

Their clear national identity also marks neorealist films as products of an era when cinema was still thought of largely in terms of discrete national cultures and the relatively limited ‘influences’ of one country’s national cinema upon that of another – as in the close relationship between French and Italian cinema from the 1930s to the 1950s. The notion of ‘national cinema’ is an important one in the study of film and neorealism remains an archetype of the post-war art cinemas around which the term was originally developed. One of the presumptions of the national cinema approach is that while films make an interesting object of study in themselves, their ultimate utility lies in the ways they produce ‘a collective narrative’ of a people and a national culture, as Marcia Landy explains in Italian Film (2000: xiii). However, as Landy warns, a balance must be struck between approaching Italian national cinema as a unitary phenomenon, the expression of a discrete and stable national culture, and recognising that on close analysis any national culture and any national cinema is bound to reveal itself to be ‘eclectic, fragmentary and contradictory’ (2000: xiv).

Neither is any national cinema an island. As we shall see later in this chapter, neorealism was strongly influenced by French cinema of the 1930s and Hollywood cinema coloured the consciousness of its filmmakers and audience. The International acclaim which greeted neorealism was intense in the United States and in France. Italy, in being liberated from fascism in 1943–44, was immediately also more globalised by its occupation by the Allies and the reopening of its culture, economy and political life to outside influences after the relative isolation of the fascist era. In this circumstance, a new internationalist excitement was part of the cultural atmosphere of the day and provided a liberating light in which filmmakers, critics and audiences were naturally eager to view their film culture. The many non-Italian critics and audiences who welcomed neorealism found that it related profoundly to the war which they too had experienced. Reviewing Rome, Open City in the New York Times in February 1946, Bosley Crowther wrote:

It may seem peculiarly ironic that the first film yet seen hereabouts to dramatise the nature and the spirit of underground resistance in German-held Europe in a superior way – with candid, overpowering realism and with a passionate sense of human tragedy – should be a film made in Italy. Yet such is the extraordinary case. Open City, which arrived at the World last night, is unquestionably one of the strongest dramatic films yet made about the recent war. And the fact that it was hurriedly put together by a group of artists soon after the liberation of Rome is significant of its fervour and doubtless integrity. (1946: 32)

It was clear that with neorealism Italy experienced a more creative cinematic rebirth after the war than any other combatant nation in World War Two. As P. Adams Sitney has argued, although great films were also made elsewhere, post-war Italian films were superior on the whole to their US, French and British contemporaries in ‘their stylistic organisation of elements of apparent rawness, their emotional intensity, and their focus on
current political and social problems' (1995: 6). The late 1940s therefore came to constitute what Stinny, drawing on Pier Paolo Pasolini, calls the first of the 'vital crises' which punctuated post-war Italian cinema history, the second being the art cinema of the early 1960s, including Fellini's *La dolce vita* (1960), Pasolini's *Accattone* (1961), Antonioni's *Red Desert* (*Deserto rosso*, 1964), and Bertolucci's *Prima della rivoluzione* (*Before the Revolution*, 1964). The neorealist crisis, artistic and political in roughly equal measure, produced a 'concentration of creative energy' (Stinny 1995: 219) quite peculiar in the history of the medium which appeared to promise profound social and cultural regeneration but which did not necessarily deliver. As Pasolini used the term to look back on neorealism from the 1960s, the notion of a vital crisis was meant not only to convey neorealism's exciting creativity but also its failed opportunities, especially the failure to produce an Italy after the war which was substantially better than that before the war:

It is useless to delude oneself: neorealism was not a regeneration; it was only a vital crisis, however excessively optimistic and enthusiastic at the beginning. Thus poetic action outran thought, formal renewal preceded the reorganisation of the culture through its vitality (let's not forget the year '45). Now the sudden withering of neorealism is the necessary fate of an improvised, although necessary, superstructure: it is the price for a lack of mature thought, of a complete reorganisation of the culture. (1965: 231)

For Pasolini, as for many others of the neorealist generation and their 1960s descendants, the end of the war, after a brief moment in which everything seemed possible, soon saw a disappointing return to power of Italian capitalism and the Catholic Church, but now backed by the silent partnership of the United States. In the immediate post-war environment, however, this eventual return to old ways was not predictable and the emphasis for filmmakers, critics and audiences was on the newness of the Italian situation after the fall of fascism. Early uses of the term 'neorealism' therefore carried not only a sense of neorealist cinema as something different but as something artistically and morally better than what had gone before. Although the term was occasionally used in the 1930s in relation to literature and Soviet cinema, its popularisation in the context of Italian cinema is often dated from one of two instances: the description in 1943 by Mario Serandrei, the editor of Visconti's *Ossessione*, of the striking immediacy and freshness of the imagery he was viewing in the rushes of Visconti's film; or the expression in the same year by the film critic, Umberto Barbaro, of his admiration for the films of French directors René Clair, Jean Renoir and Marcel Carné, all of whom were influential on neorealist cinema (see Brunetta 2001: 201–2).

After the war, the term quickly gained currency. Filmmakers, critics and the cinemagoing public came to a consensus that neorealism arose out of the trauma of fascism, war and occupation, in response to which it offered a means of national and personal self-examination. Vittorio De Sica explained the original impetus for neorealism as 'an overwhelming desire to throw out of the window the old stories of the Italian cinema, to place the camera into the mainstream of real life, of everything that struck our horrified eyes' (quoted in Liehm 1984: 59). Luigi Chiarini compared the revelatory impact of neorealism to that of the early motion pictures although now the world 'did not reveal itself in its pleasant exterior, but in its deepest human content, in the dialectic between war and peace, civilization and barbarism, reaction and progress: mechanical reproduction had become artistic representation' (1979: 145). This sense of neorealism was central to influential histories of Italian cinema such as Lizzani's *Il cinema italiano*, and to the writings and teachings of influential critics and educators such as Barbaro and Guido Aristarco. It also informed the enthusiastic reception of neorealist films abroad, especially in the United States and in France where the consensus was strengthened by the critical interventions of André Bazin and the journal *Cahiers du cinéma*. For Bazin, the most famous critic to develop a theory of neorealism and to promote its application in cinema, the term was a valid one despite the frequent impatience of film directors with what seemed, from their point of view, an abstract category, and despite the diverse range of films to which the term was applied, whether a statement of moral outrage such as *Rome, Open City*, a Marxist analysis of class-based society such as *La terra trema*, a philosophical enquiry such as *Journey to Italy*, or a historical epic such as *Senso*. For Bazin, neorealism constituted 'a triumphant evolution of the language of cinema' (1971a: 26) where, by 'triumphant' Bazin meant that not only neorealism was or would eclipse all other forms of cinema but that in its realism it was more wonderful, more inspiring, than anything else in its day.

Today we can acknowledge Bazin's useful recognition of the innovation of neorealism without necessarily sharing his faith in the utopian potential of realism as an aesthetic strategy, a faith for which he has received
his share of criticism since the 1940s (see Aumont et al. 1999: 108–14). Neorealism did make certain important filmmaking approaches more common in post-war cinema and did give them new legitimacy, even if, as much recent scholarship has shown, some of what the neorealist became most famous for was not unknown in cinema of the fascist era and earlier. For example, one of neorealism's most important and influential areas of innovation was its removal of filmmaking from the confines of the studio to the expanses of the countryside and the built space of the city where the camera could fully engage with physical and social reality. In 1945, this removal had both a material and an ideological impetus behind it. Like those of other countries, especially Germany, Italy's film studios and most of its film equipment were out of commission. In Rome, for example, much equipment from the main studios, Cinecittà, had been removed by the Germans and Italian fascists when they fled the advancing Allies in the late summer of 1943. Filmmakers were forced to look for creative solutions to the problem of producing cinema in conditions of extreme austerity. At the same time, austerity was a characteristic of society as a whole: the brute realities of hunger, poverty, displacement and unemployment with which so many Italians lived imbued the making of cinema with a peculiar moral urgency and social purpose. As Alberto Lattuada explained with more than a hint of nostalgia in 1959:

After the last war, especially in Italy, it was this very need for reality which forced us out of the studios. It is true that our studios were partly destroyed or occupied by refugees, but it is equally true that the decision to shoot everything on location was above all dictated by the desire to express life in its most convincing manner and with the harshness of documentaries. The very spirit of walls corroded by time and full of the tired signs of history, took on an aesthetic consistency. The actors' costumes were those of the man in the street. Actresses became women again, for a moment. It was a poor but strong cinema, with many things to say in a hurry and in a loud voice, without hypocrisy, in a brief vacation from censorship; and it was an unprejudiced cinema, personal and not industrial, a cinema full of real faith in the language of film, as a means of education and social progress. (Quoted in Armes 1971: 66–7)

Without established sources of financing, the first neorealist films were made with very low budgets and with a minimum of production funds secured in advance by filmmakers for whom location filming helped to reduce costs while also encouraging socially-committed cinema. In the name of authenticity, a film was more often than not filmed where it was set — Aldo Vergano's il sole sorge ancora (1946) in rural Lombardy, Visconti's La terra trema in Acì Trezza in Sicily, Rossellini's Stromboli (1950) on the volcanic island of that name in the Mediterranean. Sometimes, where a film was based on real-life events, specific streets and buildings used by the film's real-life subjects were used as locations for reproducing their lives, as was the case with Rossellini's filming in the Via Casilina and the Piazza di Spagna in Rome for Rome, Open City. On the other hand, Rome, Open City contained many indoor sequences filmed in a makeshift studio which Rossellini put together in the Via degli Avignonesi, and in his Paisà stand-in locations were used in the episode set in a monastery in the Apennines between Florence and Bologna which was actually filmed at Maiori on the Amalfi coast. Occasionally, such cases would prompt criticism — André Bazin expressed dissatisfaction with the 'melodramatic indulgence' (1971a: 61) of De Sica's use of a studio set to recreate Rome's Porta Portese prison in Shoeshine — but they could usually be tolerated if the general principles of authenticity and verisimilitude were not surrendered. Location filming remained the preference of neorealist directors through the mid-1950s and beyond. It was accompanied by a cinematography which aspired to documentary-like objectivity and austerity, a preference for long- and medium-shots in deep-focus, an avoidance of unnatural camera movements or camera angles (including close-ups) and a favouring of natural light over what Bazin condemned as the 'plastic compositions' (1971a: 65) of studio lighting. It was reinforced by editing which sought to minimise the manipulation of time and space by cutting as little as possible and by aiming towards a cinematic equivalent of real-time in which, according to Bazin, every shot must now respect the actual duration of the event (ibid.).

These characteristics have long underpinned the recognition of neorealism as a particularly visual form of cinema which Angela Daley Vacche has contextualised within the larger tendency of Italian culture as a whole to downplay the verbal and the written (1992: 3). This tendency is demonstrated in the neorealist practice of dubbing the soundtrack in post-production and in the deprioritisation of elements such as script, dialogue and literary sources which are central to other cinemas, especially Hollywood. Because the dubbing of films had been compulsory under the fascist regime, most neorealist films were shot without sound and all dialogue
was added to the image track after the fact. This had an anti-realist effect in dislocating the original sound and image but, as in the case of Rome, Open City, Italian filmmakers had become quite expert in the technique by the 1940s and, in most cases, any loss of realism due to dubbing was compensated for by the distinctive mobility and expanded field of view which relatively lightweight silent film cameras afforded the cinematographer.

Neorealist films therefore distinguished themselves in their interest in the visualisation of the ordinary events and environments of Italian life. Of course, most neorealist films, including those such as Bicycle Thieves for whom chance itself was a major theme, were underpinned by some classical narrative structure, following a line from initial stasis to exposition to struggle and resolution, but doing so without the dramatic urgency or storytelling efficiency of classical cinema, especially classical Hollywood, and in films such as Paisà or Umberto D neorealism came close to dispensing with classical structure altogether. Both of these films contained a high degree of what David Bordwell has called ‘narrative irresolution’ (1993: 209) in so far as they resisted logically and emotionally satisfying narrative closure. Instead, neorealist films tended to focus on open-ended situations, especially the fleeting moments of encounter between human beings or between human beings and their environment which led the German film historian Siegfried Kracauer to cherish neorealism for its revelation of the disjointed, haphazard and chance-based ‘flow’ (1997: 31) of modern life. This was partly the result of neorealism’s relative deprioritisation of literary sources and of the script. Although works of contemporary Italian literature such as Ello Vittorini’s Uomini e no (Men and Not Men, 1945), Italo Calvino’s Il sentiero dei nidi di ragno (The Path to the Nest of Spiders, 1944) and Cesare Pavese’s La luna e i falò (The Moon and the Bonfires, 1950) were frequently described as ‘neorealist’ because they arose out of the same social and political conditions, and dealt with many of the same themes of post-war, post-fascist Italy, neorealist cinema and literature actually had very little practical interaction. As with Zavattini’s adaptation of Bicycle Thieves from Luigi Bartolini’s novel (1946) or Visconti’s adaptation of La terra trema from Giovanni Verga’s I Malavoglia (1881), those scripts which did have literary sources were generally loose in their adaptation. The deprioritisation of narrative and literary sources signified a refusal of loyalty to the written word which was seen to restrict the potential for realism. Neorealist scripts were usually collaboratively produced by several contributors and left significant room for modification during shooting. While Luchino Visconti proposed that a film must always give the ‘impression of improvisation’ (quoted in Armes: 1971: 187) even if it was not, actually improvised, Cesare Zavattini professed a desire to jettison narrative altogether.

By extension, neorealist filmmakers refused to be tied by conventional approaches to acting and performance, instead employing non-professional actors and casting professional actors against type in order to revive the notion of acting as the performance of fictional roles by film stars. For Kracauer, who championed neorealism in his Theory of Film, first published in 1960, the playing of the lead roles by non-professionals in De Sica’s Bicycle Thieves and Umberto D produced an admirable ‘documentary touch’, while their anonymity countered cinematic stardom by focusing the viewer’s attention on ‘social patterns’ rather than ‘individual destinies’ (1997: 99). In being untrained, performances by non-professionals carried a desirable raw authenticity of physique, behaviour and mannerism. In La terra tremata, these were central to Visconti’s casting of real Sicilian fishermen and villagers in his study of the impoverished community of Ac Trezza, and were underlined by the scripting of the film entirely in local dialect. Meanwhile, where neorealist films did employ professional actors, these were often cast in such a way as to modify their established screen persona and thereby question traditional modes of performance. Massimo Girotti had been a wartime heart-throb in the romance A Romantic Adventure (Una romantica avventura, 1949) and the mythological epic La Corona di ferro (1941) before Visconti cast him in Ossessione, an anti-establishment drama of murder and adultery with homosexual overtones. Rossellini cast the comic actors Anna Magnani and Aldo Fabrizi in tragic roles in Rome, Open City, and argued that, in any case, he was not interested in their stardom but only in the ways in which their peculiarly natural acting style allowed him to ‘make contact with humanity’ (see Rossellini 1946).

The search for authentic human experience and interaction was a central preoccupation of neorealist cinema from the outset, and, like neorealism’s questioning of cinematic stardom, was no doubt partly informed by a reaction against the rhetorical insincerity and inhumanity of the fascist regime and its projection of the political ‘stardom’ of Mussolini. Against this, and in view of the traumatic experience of war and post-war hardship (both material and psychological), character became a subject in itself. Neorealist films often lacked narrative momentum and the determined heroic protagonist of classical cinema. Neorealist protagonists were often hopelessly oppressed or deeply troubled and often victims of chance or fate which testified to the fragility and contingency of life in the aftermath.
of war – a stray bullet from a German gun in Paisà, the theft of a bicycle in Bicycle Thieves. The opportunity for self-exploration and a re-evaluation of Italian society which neorealism provided led to examinations of the nature of human existence on both the social and existential levels, and these levels were always intricately related. Naturally, earlier neorealist films demonstrated a greater concern for the immediate conditions of post-war, post-fascist Italy. Oppression, poverty, crime, unemployment, homelessness, class and power in Italian society were at the centre of all of the most important neorealist films from 1943 to 1948, a period generally identified as the crucible in which neorealism was formed and in which many of the most important films were made. But within this concern with material conditions, there was variation between the preoccupation with morality of Rossellini and De Sica’s films and the more political concerns of Visconti, De Santis and Germi. As we shall see in subsequent chapters, material concerns became gradually less central to neorealism, especially in the 1950s when, in an atmosphere of increasing economic stability and even abundance, the emphasis shifted to the question of spiritual rather than material lack. It is for this reason that the 1950s are often seen as a period of ‘crisis’ for neorealism in which it lost its artistic and ideological coherence and momentum, or even a period in which a fundamental ‘break’ with neorealism occurred, of which the first signs include Roberto Rossellini’s L’Amore (1948), Fellini and Lattuada’s Variety Lights, and Antonioni’s Cronaca di un amore.

In truth, however, neorealism was always in crisis, even in 1945. This book is structured in such a way as to recognise an evolution in neorealism from the 1940s to the following decade, rather than a break. As will be argued in the following chapters, the formal characteristics of neorealism in the 1950s demonstrated both continuity and change: location filming and loose narrative remained central; non-professional actors were still used, though with decreasing frequency after Umberto D; visual austerity prevailed, though certain films such as Visconti’s Senso seemed to undermine it. Neorealism became increasingly self-conscious, giving way to a modernist experimentation increasingly skeptical of the truth of images of ‘the real’ and tending toward greater degrees of abstraction and interiorised philosophical enquiry. As will be suggested in chapter five, perhaps no single film epitomised this tendency more than Fellini’s The Nights of Cabiria.

Metaphysical issues of morality, interpersonal communication, guilt and responsibility were prominent in Rossellini’s immediately post-war films and were further examined, albeit with greater and greater degrees of formal experimentation, in his films of the 1950s: Francis, God’s Jester (Francesco, giullare di Dio, 1950), The Machine to Kill Bad People (La macchina ammazzacattivì, 1952), Europa ’51 (1952), and Journey to Italy. Most neorealist films focused on contemporary Italy to such an extent that when Visconti’s Senso emerged in 1954, its historical setting during the mid-nineteenth century emergence of Italy as a nation-state (the period known as the Risorgimento) was taken by many as evidence of a break with neorealism even though Rome, Open City and Paisà were already historical films in a broad sense, if set in the much more recent past. Similarly the evolution of the work of De Sica and Zavattini after Bicycle Thieves is one of continuity despite the elements of fantasy which are worked into the neorealism of Miracle in Milan and the return to an extremely austere form of neorealism immediately afterwards in Umberto D. In other words, what began immediately after the war as a way of thinking about the war and its material, psychic and social consequences gradually evolved into a way of thinking about the material, psychic and social character of peacetime society, especially in relation to urban modernity which became the default mode of existence for more and more Italians as the 1950s progressed.

As will be argued throughout this book, one of the most important concerns of neorealist cinema was with the city and with the processes of modernisation – for example, post-war reconstruction, industrialisation, secularisation and rural-to-urban migration – of which the city was the clearest expression. On the one hand, the numerous neorealist films set in rural Italy present a range of spaces from near-wilderness (Stromboli) to agricultural community (Bitter Rice) to the small town (In the Name of the Law) in which each type of space bears a distinctive relationship of proximity to or remoteness from the modernising processes at play in the nation as a whole. In many such films, the city as such is missing from the mise-en-scène but it is present as a ‘structuring absence’, as an offscreen space to which characters depart or from which they arrive in ways which have decisive effects on rural space and the events which take place within it. On the other hand, the numerous neorealist films set in urban space, from Rome, Open City to The Nights of Cabiria, anticipate and represent much more directly the modernising processes at the heart of the city which would come to define the fabric of life for a majority of Italians in the decades after World War Two and which would come to connect Italy to the increasingly globalised economic and cultural realities of the post-war era. As will be suggested throughout the book, but especially in chapter three, neorealist films set in urban space, precisely because of
their urban settings, would speak more powerfully than their rural counterparts to the Italian and international experience of war as a cataclysm of physical destruction and rebuilding — a cataclysm which could not fail to achieve more convincing and resonant form in densely-built and populated urban spaces than in the immutable and timeless spaces of the countryside. Indeed, in a sense the war itself, and the fascist aggression which provoked it, had been a product of the failings of a new kind of urban industrial modernity which had emerged in Europe in the nineteenth century. Neorealist films set in urban space were deeply preoccupied with the iconography, social make-up, phenomenological experience and widespread influence of the city: as a physical space with distinctive sights and sounds; as a lived environment in which the struggle for food or work was particularly intense; as a mental concept supposedly signifying human achievement and progress but, often in neorealist films, represented by little more than wastelands and ruins; and, with Italy’s gradual economic recovery after the war, as an engine of modernisation whose economic power and infrastructural networks reached ever deeper into the rural hinterland through both overt and subliminal forms of urbanisation.

Therefore, the organisation of ideas in this book as a whole, and the selection of six films for close analysis — *Ossessione*, *Rome, Open City*, *Bicycle Thieves*, *Cronaca di un amore*, *Journey to Italy* and *The Nights of Cabiria* — reflects the conviction that an understanding of the Italian city, urbanisation and its representation is the key to the understanding of neorealism. In the following chapters we shall attempt to trace a history of neorealism in which urban images are never far from view while proposing that the historical evolution of neorealism in cinema, and of the utopian hopes, intellectual debates and political controversies which surrounded it, is tellingly reflected in the history of the post-war Italian city.

1 THE ORIGINS OF NEOREALISM

Influences on neorealism

Italian neorealism has always been both an Italian and an international phenomenon and neorealist films and filmmakers regularly drew on both Italian and foreign influences. The neorealist filmmakers of the 1940s and 1950s were among the most well-schooled in film history, capitalising on the proliferation of popular film culture and of film education in Italy during the 1930s, and drawing upon a wide range of cinematic precedents. In respect of neorealism’s documentary-like preoccupation with the everyday life of a society, the Soviet montage school of the 1920s was not widely known but had a specialised influence, especially through the translation of Russian film theory by Umberto Barbaro and the teaching of Russian filmmaking techniques at the national film school, the Centro Sperimentale di Cinematografia (see Brunetta 2001: 167–74). More influential because they were more thoroughly part of the common culture were French cinema, especially the poetic realism of Jean Renoir and Marcel Carné, which enjoyed commercial success in Italy and provided some of the most important neorealist filmmakers with their first experiences of filmmaking, and Hollywood cinema, which, prior to its exclusion by the fascist authorities in 1938, enjoyed widespread popularity and a dominant position in the market.

Of all influences on neorealist cinema, none was more important than that of French cinema — especially the work of Renoir, Carné and René Clair, which was popular with Italian audiences in the 1930s and became even more so after 1938 when Hollywood films were no longer available in Italy.
exclaiming in response to its innovative form: 'No more actors, no more story, no more sets, which is to say that in the perfect aesthetic illusion of reality there is no more cinema' (1971a: 60). But perhaps Bazin's more important recognition was his description of Bicycle Thieves as 'the only valid Communist film of the whole past decade' (1971a: 51). Bazin was a staunch anti-Stalinist and meant his description to be partly ironic, an oblique reference to what he saw as the simple-minded and misleading tendencies of Soviet socialist realism of the late 1940s. But he nonetheless believed in an important and valuable left-wing beyond Stalinism for whom, although such a sentiment might seem almost incomprehensible to most people today, a film could be both Communist and a work of art of philosophical and human value.

3 NEOREALISM AND THE CITY

The city in neorealism

Generally speaking, the greatest spatial distinction which critics and historians of Italian cinema have focused on has been the relationship of social, political and economic inequality between the urban-industrial and modern north of Italy, above Rome, and the rural-agrarian and feudal south or mezzogiorno. After the war, the most influential analysis of the north/south division was provided by Antonio Gramsci, the Marxist political theorist and founding member of the Italian Communist Party, who had been imprisoned by the fascist regime from 1927 until his death in 1937, but whose Prison Notebooks began to be published in 1948. Gramsci formulated the north/south relationship as a colonial one in which the northern bourgeoisie proteted from the subservience of the south and which could only be overthrown by a revolutionary strategic alliance of northern industrial workers and southern peasants. The poverty of the rural south was largely suppressed from public discourse in the fascist era, but in the late 1940s it re-emerged in politics and in neorealist cinema which, given its interest in social crisis and reform, was drawn to the subject in Visconti's La terra tremo, Germi's In the Name of the Law, and Luigi Zampa's Difficult Years (Anni difficili, 1948). Other films extended the themes of poverty and injustice to other parts of rural Italy, especially Giuseppe De Santis' The Tragic Hunt (Caccia tragica, 1947) and Bitter Rice, and Alberto Lattuada's The Mill on the Po (Il mulino del Po, 1948).

These films led critics such as Roy Armes to suggest that neorealism was more concerned with 'rural conditions and problems' than it was with 'urban settings' (1971: 127). In truth, however, there was a roughly
even split between urban and rural settings in neorealist films. De Santis, Germi, Lattuada and Zampa all had success with rural films but none of them continued as a significant neorealist director after 1949 and some critics alleged that they compromised social critique in their films with light-hearted romanticisations of rural life. Meanwhile, in the work of De Sica, Rossellini and Visconti, urban representations had the edge. De Sica’s neorealist films give the impression that he almost never stepped foot in the countryside as *Shoeshine*, *Bicycle Thieves* and *Umberto D* are set in Rome while *Miracle in Milan* and *The Gold of Naples* (*L’Oro di Napoli*, 1954) are set in other metropolises. Indeed, De Sica’s urbanism had begun with *The Children Are Watching Us* and continued even when he broke with neorealism in *Stazione Termini* (1953). Rossellini created iconic urban images in *Rome, Open City* and *Germany Year Zero* but *Paisà* and *L’Amore* were split equally between urban and rural scenes and, during the early 1950s, Rossellini left the city in making *Stromboli*, *Francis, God’s Jester*, and *The Machine to Kill Bad People* before returning to it in *Europa ’51* and *Journey to Italy*. Visconti made, firstly, two rural films, *Ossessione* and *La terra trema*, and then two urban ones, *Bellissima* (1951) and *Senso*. Fellini went from a rural setting in *Variety Lights* to urban settings in *The White Sheik* and *I vitelloni*, then back to rural settings in *La Strada* (1954) and *Il bidone* (1955), and back to an urban setting in *The Nights of Cabiria*. Finally, after his initial rural documentary *Gente del Po* (1943), Antonioni was more at home in the city, from *Netreza Urbana* (1948) and *Cronaca di un amore* (1950) to *La signora senza camme* (1953), *I viaggi* (1953) and *Le amiche* (1955) and even on the odd occasion his films went into the country it too was a place of industrial anguish, as in *Il grido* (1957).

Antonioni’s films explored the physical and psychic encroachment of the urban throughout post-war Italy. *Il grido* tells the story of the downfall of Aldo, a factory worker in the Po valley, who despair of life when his lover Irma leaves him for another man. The splintering of his family and social circle which leads to his suicide is linked by a slow, brooding cinematographic style to the existentially barren landscape and to the coming destruction of the local community of Goriano by the construction of a modern airport. Of course, this film was made in the late 1950s when neorealism was passing and when the modernisation and urbanisation associated with the so-called ‘economic miracle’ of the 1960s was visible on the horizon. However, the processes it described were already evident in the years immediately after the war. Most rural neorealist films are inscribed with a sense of the encroaching city: in *Ossessione* the café is a waypoint on a busy trunk road between cities; in *La terra trema* the city is a black hole which lures Sicilian youth from their native land; in *Bitter Rice*, the hard-working silence of the rice fields is disturbed by the insistent tones of boogie woogie on the radio. Each highlights what Fabio Frazzi calls the ‘diffusion’ (1999: 51) of the urban into the rural which characterised Italian life in the post-war period and which included not only the physical expansion of cities into their immediate surroundings in the creation of suburbs, and the migration of people to the city from dwindling rural communities, but also the expansion of communications, media and transport networks from city to city and from city to country.

In this light, neorealism is recast as a primarily urban creature. Indeed, its urbanism was noted by two of its most important chroniclers, André Bazin and Siegfried Kracauer, who shared an interest in the cinematic city. Discussing *Rome, Open City* and *Paisà*, Bazin was drawn to what he saw as the sympathetic character of the Italian city when placed in front of the camera:

> Here the Italians are at an undoubted advantage. The Italian city, ancient or modern, is prodigiously photogenic. From antiquity, Italian city planning has remained theatrical and decorative. City life is a spectacle, a *commedia dell’arte* that the Italians stage for their own pleasure. And even in the poorest quarters of the town, the coral-like groupings of the houses, thanks to the terraces and balconies, offer outstanding possibilities for spectacle. The courtyard is an Elizabethan set in which the show is seen from below, the spectators in the gallery being the actors in the comedy ... Add to this the sunshine and the absence of clouds (chief enemy of shooting on exteriors) and you have explained why the urban exteriors of Italian films are superior to all others. (1971a: 28–9)

Along similar lines, Kracauer argued that neorealist films such as *Umberto D* were among the best examples of what he called ‘cinematic films’ – that is, films which took advantage of the unique formal and technical qualities of the cinematic medium and its ability to articulate and analyse ‘the flow of life’ (1997: 71). This flow was most evident in the street in which the materiality of built space was matched by a density of social interaction: “The street is in the extended sense of the word not only the arena of fleeting impressions and chance encounters but a place where the flow of life is bound to assert itself” (1997: 72). In the street, cinema could apprehend
the relationship between the human subject and his or her physical and social environments with particular insight, and that relationship was most intense in moments of historical crisis such as that of neorealism. As Kracauer put it, 'When history is made in the streets, the streets tend to move onto the screen' (1997: 98).

Indeed, Giuliana Bruno (1993), James Hay (1987) and Angelo Restivo (2002) have placed the city firmly at the centre of their studies of Italian cinema in the silent era, the fascist era and the 1960s, respectively. Their work forms part of the now significant range of scholarship which has focused on the cinematic city internationally where, beyond the Italian case, much attention has been given to such cities as Berlin, London, Paris, New York and Los Angeles (Donald 1999; Ward 2001; Barber 1995; Dimendberg 2004). However, surprisingly little attention has been given to the neorealist representation of the city, no doubt partly because of the conceptualisation of neorealism as Italian national cinema and in terms of regional polarity between northern and southern Italy which re-emerged in the years after World War Two. In addition, the Italian neorealist city does not necessarily lend itself directly to the ways in which most studies of the cinematic city have approached questions of urban modernity in other countries.

Donald Pitkin reminds us that the Italian city must be conceptualised differently to its European counterparts, and certainly to its North American equivalents, because of its peculiar relationship to modernity (1993: 96). In neorealist cinema, the city does not epitomise modernity in the manner we associate with fin de siècle Paris, Weimar Berlin or 1940s New York but exists between modernity and the pre-modern, its accumulated layers of ancient, medieval and Renaissance history always reminding us of the past rather than thrusting us into the future. As Pitkin points out, it is ironic, if understandable, that most sociological interest in the modern city has focused on northern European cities like Paris, Berlin, London and Amsterdam, given that European urbanism began in Mediterranean Europe. Ancient Rome was a highly urbanised society for centuries before the rise of Paris and London, cities which the Romans themselves founded, and Roman civilisation not only developed advanced technologies of planning, architecture and construction but was adept in the management of large, high-density populations and in the symbolic use of the city as a site of imperial control and popular spectacle. In the medieval and renaissance eras, Italy remained at the forefront of urban development. Its small city-republics, each under authoritarian local rule (the Borgias and Barberini's in Rome, the Estes in Ferrara), were at the vanguard of humanist academic learning and artistic experimentation and of capitalist expansion through mercantile trade. However, the Italian city stagnated in the eighteenth century and, by the height of the Industrial Revolution in the nineteenth, it had fallen behind, hampered by Italy's increasingly peripheral position in southern Europe and its internal division until unification in the 1860s. Even after unification, Italy remained outside the main zone of European urban industrial expansion. By the early twentieth century Britain, the Netherlands, Belgium, Germany and France, had all become urbanised societies in the sense of having more people living in their cities than in the countryside but Italy did not catch up until the 'economic miracle' of the late 1950s and 1960s.

This is one of the reasons the urban society which neorealist cinema presents is often less concentrated and metropolitan than that of other urban-oriented cinemas. We see, in addition to the large cities of Milan, Naples and Rome, a large and well-dispersed range of mid-sized and small cities which reflect what Giuseppe De Matteis has described as the distinctly 'polycentric' (1999: 144) character of Italy's urban system. These non-metropolitan cities feature frequently in neorealist films and are a legacy of its late formation as a nation-state. In Visconti's Ossessione, although the primary setting in the Po valley is a rural one, significant parts of the action take place in Ancona, where Gino and the Spaniard dream of bohemian escape, and Ferrara, where Gino and Giovanna fall out over their murder of Bragna. In other films, the setting is not so much a city as a town. In Rossellini's The Machine to Kill Bad People Salerno has much of the street life we expect of an urban environment and its narrative revolves around the modern figure of a photographer, but the social fabric of the local community is traditional in the sense of being tightly-knit and the film's opening shot of the Gulf of Salerno makes clear that this is really a large town on the verge of development as a tourist destination. I vitelloni presents Fellini's native Rimini as a dead-end town and its young protagonists as layabouts with more restless energy than the town can absorb: in the final scene, the dreamer Moraldo escapes by train for a new life in Rome but it is not at all clear whether his alienation will be dissipated or intensified by the excitement of the big city.

In neorealist cinema, even the metropolises of Rome, Milan and Naples do not, for the most part, display the productive speed, physical energy, sensory intensity and material abundance which characterise urban modernity for cultural historians such as Marshall Berman (1983) and Leo
Charney and Vanessa Schwartz (1995). These qualities had been characteristic of urban-oriented films of the inter-war period as diverse as Sunrise (F. W. Murnau, 1927), Man with a Movie Camera (Dziga Vertov, 1929), Hôtel du Nord (Marcel Carné, 1938), and even the comedies of Mario Camerini, and after the war they would be central to city-themed American musicals such as On the Town (Stanley Donen, 1949) and film noirs such as Force of Evil (Abraham Polonsky, 1948). But they were out of the question in neorealism immediately after the war given the physical destruction of Italian cities, which led to a lack of buildings and infrastructure, and the collapse of the economy, which led to a lack of food and other commodities. In Paisà, the challenges faced by residents of Naples and Florence are not existential but material: for them, the problem is not that in the constantly changing environment of the modern city ‘all that is solid melts into air’, to borrow a phrase from Marshall Berman, but that everything that was solid has literally been turned into rubble. Of course, Paisà is an extreme case – one of relatively few neorealist films which spend any length of time among the bombarded ruins of Italian cities – but Shoeshine, Bicycle Thieves, Miracle in Milan and Umberto D demonstrate the social destruction which accompanied the physical and which lingered long after the ruins had been cleared away. Neorealist images of post-war urban crisis are an especially important legacy because Italy was the only one of the defeated Axis powers whose cinematic representations of the city achieved iconic status internationally so soon after its military defeat. Representations of wartorn German cities such as Jacques Tourneur’s Berlin Express (1948) and George Seaton’s The Big Lift (1950) were produced by outsiders from Hollywood in the absence of a German film industry which did not recover until the New German Cinema of the 1970s. Cinematic representations of urban Japan such as Kenji Mizoguchi’s Women of the Night (1948), Akira Kurosawa’s Stray Dog (1949) and Yasujirō Ozu’s Tokyo Story (1953), while not uncommon in the ten years after the war, did not receive proper international distribution until the 1960s. Meanwhile, in post-war Britain, in feature films such as Passport to Pimlico (Henry Cornelius, 1949) and in documentaries such as Land of Promise (Paul Rotha, 1946), the moral consolation of victory provided some compensation for the reality of urban destruction.

This is not to say that images of bombarded-out European cities were not widespread in the immediate post-war period. As Stephen Barber has explained in Fragments of the European City, newsreels in 1945 and 1946 presented mass audiences with detailed accounts of ‘the destroyed cities of Europe’ which to this day remain ‘one of the punctuation points in the depiction by film of urban space’ (1995: 56). In neorealist cinema, however, the destruction was not only human and physical but also metaphysical and existential. No film in all of post-war cinema managed to blend the documentation of material hardships and the exploration of spiritual trauma to more disturbing effect than Rossellini’s Germany Year Zero. Its long, brooding tracking shots, combined with a striking score by Renzo Rossellini, powerfully expressed the moral disorientation of the 12-year-old boy Edmund Koeler in a Berlin so flattened by bombs that it was barely recognisable as a city at all. The most interesting feature of Rossellini’s film, however, was not its presentation of fallen buildings per se but its use of them to characterise Berlin as a chilling moral vacuum in which not even a child can see any hope for the future. The problem for Edmund is that the victory of the Allies appears to have brought little for ordinary Germans except destitution and depression and, despite its military defeat, Nazism lingers in the attitudes of many of his embittered elders. Rossellini uses the image of one of the few imposing edifices left in the city, Hitler’s ruined headquarters, the Reichschancellery, as an architectural index of this predicament. While British soldiers kick around among the ruins out of curious disgust, Edmund is sent to the Reichschancellery by his former teacher and Nazi-sympathiser, Herr Enning, to sell a phonograph record of Hitler’s speeches in order to buy food. As Hitler’s recorded voice screams ‘Victory will be ours!!!’, the architectural scale of the Reichschancellery still manages to make its presence felt in a sea of rubble through its ghostly yet stubborn fixity. Edmund falls under the spell of Enning’s fascist logic that ‘the weak perish, the strong survive’ and is driven to the murder of his own starving and self pitying father, then to his own suicide. Unsurprisingly, Germany Year Zero was a commercial and critical failure in its day. Rossellini used architecture to imply that that the reconstruction of the European city would be much more than a matter of bricks and mortar alone.

However, Germany Year Zero is unusual among neorealist films for featuring a well-known architectural icon in such a central role. Most neorealist films are content to keep such buildings at arm’s length. In Paisà, the Colosseum in Rome appears only incidentally in the distant background as Fred mounts his truck to join his fellow GIs on the road out of the city, leaving behind his lover Francesca, and Rome itself, disenchanted; later, in Florence, two British officers with binoculars, disengaged from the battle raging around them, admire the city’s Duomo and Campanile from the far side of the river Arno. In Umberto D, the classical portico of the Pantheon appears as a formless but menacing wall of shadow whose bulk looms over
Umberto as he begs for small change in desperation and shame. Even the
dome of St Peter's in Rome, Open City, which appears in the horizon of the
final shot after the Germans' execution of Don Pietro, is only tentatively
symbolic of Rossellini's hope for a better Italy after the war. The deploy-
ment of these urban icons is casual and modest. It contrasts clearly with
the touristic myths of the Italian city as a place of classical beauty or exotic
decadence which had been well-established in Western culture for centu-
ries in everything from Florentine Renaissance painting to the nineteenth-
century novels of Henry James. It also answers back to the deliberate and
bombastic ways in which Italian architecture had been deployed by the
fascist regime for which the city and its buildings were a means to project
fixed ideological meaning.

The fascist city

As suggested earlier, cinematic representations of the city in the fascist
era emphasised urbanisation and modernisation as positive evidence of
the providential and productive rule of Mussolini's regime. Films such as
Camerini's The Rolls, What Rascals Men Are! and Il Signor Max contained a
bitter critique of rural customs but wrapped these up in a presentation of
Italy as an essentially contented and orderly modern, urban society. This
lent credibility to the fascist regime's belief in ambitious projects of urban
(re-)construction as a means of symbolic expression. Although Italian fasc-
ism relied greatly on rural support in its early years, in the 1930s it turned
more attention to the urban middle class and placed the city at the centre
of its social and political agendas and its symbolic vocabulary. Mussolini
was repeatedly associated with public works of urban construction through
newspapers and press accounts of his visits to building sites across Italy
and with older urban icons, connoting Italian nobility and martial history,
such as the Altare della Patria (1924), a statue to King Vittorio Emanuele
Il in the Piazza Venezia in Rome. Taking its cue from the devotion to urban
modernity and the heroic speed of the machine age which had character-
ised Italian Futurism in art, literature and architecture prior to World War
One - for example, in the paintings of Umberto Boccioni and the building
projects of Antonio Sant'Elia - the regime's sense of the need for the city
to be organised as an efficient modern living space and site of symbolic
power fuelled a reorganisation of Italian cities from the mid-1920s to the
early 1940s. The discipline of urbanistica, the profession and study of
urban planning, was officially recognised with the 1930 foundation of the
Istituto Nazionale di Urbanistica, which was intended to legitimise fascist
policies among Italian architects and planners who were needed to achieve
the fascist agenda of urban social and architectural re-engineering.

Bologna, Naples and Milan experienced significant urban reconstruc-
tion in the 1920s and 1930s, but fascist attention focused on Rome because
it was the capital and the largest city and because its particularly rich asso-
ciations with the glory of ancient Rome suggested the city to the fascists,
as Robert Fried puts it, as a natural symbol of national 'pride, power and
discipline' (1973: xi). The restructurings of the city under fascism was typi-
fied by what Richard Etlin calls 'monumental axial planning' (1990: 32), an
approach first outlined in grand plans for Rome drawn up for the regime by
Marcello Piacentini in 1925 and 1931. Mussolini moved government offices
around Rome in order to centralise the Piazza Venezia as the city's and the
nation's seat of government. Programmes of demolition known as sventra-
menti widened streets and made way for modern buildings within the city's
tapestry of ancient, medieval, renaissance and baroque buildings and
spaces. The creation of the via dell'Impero (now the via dei Fori Imperiali)
paved a new space for grand military parades and state occasions, while
the cutting of the Via della Conciliazione, which demolished the old neigh-
borhoods of the Borgo Vecchio and the Borgo Nuovo in front of St Peter's,
removed some of what many fascists considered the unattractive clutter
of the city's historical centre and symbolised the reconciliation of Church
and State in the 1929 Lateran Pact. The displacement caused by these works
was absorbed by a relaxation in the maximum height of residential build-
ings allowed in Rome and by mass relocations of inner-city communities to
new, purpose-built suburban accommodation of the type planned for the
reclaimed Pontine marshes featured in Bisschop's Sole.

As in cinema, there was no attempt by the fascist regime to enforce one
particular architectural style but virtually nothing was built which did not
contribute to its imperatives for the Italian city and the corporate state. In
fact, an effort was made by the regime to incorporate current architectural
styles in the name of its greater glory in a manner parallel to its incorpora-
tion of realism in cinema as a means of self-legitimation. As the fascist
state appealed to every Italian to rise above the limited interests of their
private self and class, so it appealed to Italian architects and urban planners
to work on its behalf and, thereby, that of Italy. The 'Manifesto of Fascist
Intellectuals' published by Giovanni Gentile in April 1925 seduced as many
of these to the fascist cause as it did filmmakers and none more so than
the members of Italy's leading modernist architectural avant-garde Gruppo
7. Favoring simple functional forms in concrete for which their architecture became known as 'rationalism' (razionalismo), this group adapted the principles of Le Corbusier’s *Vers une architecture* (1923) and Walter Gropius’ *Internationale Architektur* (1925), principles which they articulated in the journal *Casabella*. It enthusiastically welcomed the fascist reorganisation of the Italian city along what were seen as the enviable modern lines of Paris or New York. In a political error of gigantic proportions, its members interpreted fascism as a young and dynamic revolutionary movement which was working to improve Italian society and which could serve as a vehicle for innovative architecture. In 1928 and 1931, with the First and Second Italian Exposition of Rational Architecture, both held in Rome, the rationalists courted the fascist regime and were rewarded by numerous commissions for residential and public buildings. Some of these, such as Mario Ridolfi’s post office building in the Piazza Bologna, Rome (1933) and Giuseppe Terragni’s Novocomum apartments, Como (1929) might be thought of as the architectural equivalents of Mario Camerini’s comedies – formally innovative but within parameters set by the regime. Others, such as Terragni’s Casa del Fascio (1932–6), which served as the local fascist party headquarters in Como, and Adalberto Libera and Mario De Renzi’s exhibition hall for the 1932 Mostra della Rivoluzione Fascista, might parallel the more forthright ideological posturing of Blasetti’s *Sole and The Old Guard*.

However, the co-optation of modernist architecture by the fascist regime reached a low point with the work of rationalists architects for the Esposizione Universale Roma (EUR) of 1942. Sometimes known simply as E42, this was the Scipio Africannus of Italian architecture and planning under fascism. Its origins lay in Placentini’s axial plans for Rome which proposed a coordinated arrangement of specialised ‘cities’ on the outskirts, each of which would be an extensive campus of buildings dedicated to a particular area of activity. E42 thus followed the Città dello sport (begun 1928), the Città universitaria (1935), the Città militare and the Città del cinema (Cinecittà, 1937). As Etlin explains, E42, like its forerunners, matched scale and ambition in urban planning with the ‘colossal and massive forms’ favoured by the regime for their expression of fascism’s ‘combative aspects’ and its ‘privileged nationalism’ (1990: xvi). The largest project undertaken during the fascist era, E42 was planned to be the venue of the largest world fair in history, to eclipse those of Chicago in 1933 and Paris in 1937, which the regime planned to organise around the theme of ‘Twenty-Seven Centuries of Civilisation’, explicitly linking fascist Rome with the foundation of ancient Rome in the seventh century BC. For Mussolini, it was always conceived as an expression of empire in its historical references, its sheer scale, and in its situation to the west of Rome on the via del Mare which led to the Mediterranean sea, the literal and symbolic source of the might of modern Italy and of ancient Rome.

*Architectural neorealism*

Fascist-era architecture is largely absent from neorealist films but is sometimes used to effect. In *Rome, Open City*, Rossellini undercuts the fascist symbolism of the EUR by unceremoniously displacing one of its most prominent buildings, the Palazzo della Civiltà del Lavoro (1938–43), to the distant horizon while resistance fighters heroically ambush a German convoy.
in the foreground. Visconti's *Bellissima* was filmed partly at Cinecittà and its critique of the vanity and vulgarity of popular movie culture may be said to extend also to a critique of the architecture of the studios themselves. De Sica's *Miracle in Milan* makes architectural distinctions between the makeshift homes of the tramps on the city's outskirts and the ornate neoclassical offices of the greedy property developer Mombi which bear an uncanny resemblance to Il Duce's Gymnasium at the Foro Mussolini, designed and built by Luigi Moretti in 1937. Apart from these, however, neorealist cinema largely ignores fascist architecture. Its images of the city seek to undo the fascists' work of ideological investment in architecture and planning in keeping with the post-war reorientation of the discipline of *urbanistica* as a whole.

Even at the height of rationalist architects' cooperation with the fascist regime, regime traditionalists condemned them as communist or Jewish infiltrators and by the early 1940s it was clear that rationalism was being overtaken by a vulgar and propagandistic form of monumental classicism. In 1943, just before the regime's collapse, the rationalist journal *Casabella* was banned and many rationalists joined the anti-fascist underground. Several were arrested and persecuted, including Giuseppe Pagano who died at Mauthausen concentration camp in Germany on 22 April 1945. After the war, a sense of guilt was widespread among architects such as Ernesto Rogers who survived and continued to work, and this combined with a new sense of creative liberty among architects and planners to inspire a break with the practices of fascism. As Agnoldomenico Pica has put it, in architecture just as much as in cinema, "it was easy to speak in apocalyptic terms of "Year Zero" in 1945 (1959: xix). Given the physical destruction of Italian cities, towns and infrastructure, architects, planners, engineers and builders faced unprecedented challenges to rebuild as much and as quickly as possible. Factories, roads, railways, ports, schools, hospitals and utilities had to be reconstructed. In journals such as *Domus* and *Urbanistica*, the best solutions to the country's problems were earnestly debated. Architectural triennales were held in Milan in 1947, 1951, 1954 and 1957. Schools of architecture were expanded under new leadership, such as that of Ernesto Rogers in Milan and Pier Luigi Nervi in Rome, and architectural historians such as Bruno Zevi and Roberto Pane gradually revised Italian architectural history to correct for the ideological biases of fascism. As much as in Italian cinema, the late 1940s and 1950s became a period of conflict and debate over the future of the Italian city. Where in cinema conflict raged between neorealism and profit-oriented filmmaking as popu-

Fig. 8 Cover of *Urbanistica*, vol. 18, no. 2, Sep-Oct 1949
day, it too was ‘neorealist’ in its social orientation, philosophical reflection and sense of moral responsibility.

As Tafuri has explained, ‘neorealist’ architecture was allied to the anti-fascist politics of the Resistance and neorealist architects such as Ludovico Quaroni and Mario Ridolfi were convinced of the urgent need for ‘an encounter with active politics’ (1989: 3) in their work. This could best be met by prioritising Italy’s most practically and symbolically important architectural problem of the post-war period – the shortage of housing. This was a critical problem for the large numbers of people made homeless by the war, but also for the inner-city working-class communities displaced by fascist planning to slums, or borgate, on the outskirts of Italy’s major cities, and for the thousands after the war who chose to migrate from rural poverty to what they hoped would be a better life in the city. Rowe estimates that in Rome, by 1951, almost seven per cent of the population was living homeless or in temporary accommodation, and a further 22 per cent in unacceptably crowded conditions. Italy’s housing crisis was central to the representation of the city in neorealist cinema – in Rossellini’s haunting image in Paisà of destitute families living in caves outside Naples in filthy conditions akin to those of the real-life caves of Matera which caused a national scandal in the early 1950s; in De Sica’s depiction of the overcrowded conditions faced by workers and their families in the tenements of the Roman suburb of Valmelaina in Bicycle Thieves; and in Cabiria’s physical and metaphorical isolation in the borgata of San Francesco in Acilia outside Rome in Fellini’s The Nights of Cabiria. The neorealist architecture of Quaroni and Ridolfi, and of the publicly-funded housing authority INA-Casa (1949–56), sought to relieve such conditions. Their project for the Quartiere Tiburtino (begun 1950) exemplified the neorealist focus on low-rise, functional housing built on low-cost marginal land and articulated ideals of social cohesion by harking back to the vernacular style of mezzogiorno village construction.

Such ideals were particularly meaningful given the sense of social and then psychic instability which was a natural consequence of the physical destruction of the Italian city. As Barber has argued, ‘the dominant human and architectural fixation of European cinema [in the postwar period] became that of displacement’ (1995: 62). The protagonists of both Bicycle Thieves and The Nights of Cabiria are confronted daily with the problem of commuting long distances between the core and periphery of Rome – Antonio and Bruno Ricci have the luxury of a streetcar, but Cabiria, when unable to hitch a ride with a friend, is forced to walk for miles on foot. The latter film, in particular, testifies to the persistent time-lag after World War

Two between the physical expansion of Italian suburbs and the development of adequate public transport. It also points to the blurring of the line between city and country effected by the suburban redevelopment of the borgate into fully-serviced, modern residential communities. While the post-war Italian countryside was increasingly affected by new forms of subliminal urbanisation and the city centre was turned upside down by the destruction of war, life in the in-between spaces of the suburbs was also a new regime. Although the quartieri (neighborhoods) of Italian cities had historically been, and continued to be, more socio-economically mixed than those of cities in other western countries, after World War Two many Italian cities experienced new degrees of social segregation. Indeed, Tafuri has argued that displacement became the norm for large sections of the working class who were disproportionately housed in the margins while the historical centres of cities became increasingly concentrated as the preserve of the bourgeoisie, a process which accelerated with the ‘economic miracle’ of the late 1950s and 1960s (1989: 43). In this context, neorealist
architecture responded not only to the urgent practical need for innovative housing solutions but also to the psychological need for solidarity.

However, here we need to recall the distinction made in the introduction between the overlapping first and second phases of neorealism — the first from 1943 to 1950 and the second from 1950 to 1957. Neorealist films of the first phase nearly always make an effort to present the predicaments and challenges faced by their protagonists as typical of society as a whole. Rome, Open City insists upon the solidarity of the Italian people in resistance to German occupation. Giuseppe and Pasquale in Shoeshine are closely bonded not only to each other as friends but to the community of boys they hang out with on the streets of Rome and in the reformatory to which they are sent for handling stolen blankets. The opening scene of Bicycle Thieves situates Antonio Ricci as just one out-of-work Roman among many waiting desperately outside an employment exchange, while in the final shot he and his son, Bruno, disappear anonymously back into the hurrying crowds. Toto, the protagonist of Miracle in Milan, begins as a naive whose bag of personal possessions is snatched almost as soon as he arrives in the city before he finds a home in a shanty town where De Sica emphasizes the good-natured camaraderie and sense of humour which unites the homeless in their misery. The protagonists of all of these films share the experience of hardship and displacement which was the common lot of so many Italians in the first years after the war.

However, during the 1950s, a subtle shift of emphasis occurs from solidarity to disconnection in the relationship between the protagonist of the neorealist film and his or her urban milieu. In Bellissima, I vitelloni, the Gold of Naples and The Nights of Cabiria, we see signs of Italian city life returning to the normal routines and material comforts of peacetime. Italian society is no longer one in which austerity breeds community — instead, increasing affluence breaks it down. Bellissima exposes the self-centered vanity which popular film encourages among its fans. I vitelloni offsets the lazy hedonism of its young characters against the hard-working but conformist monotony of their parents whose values they do not share. The first two episodes of The Gold of Naples present images of happy and frenetic Neapolitan family life in which the city is a place of 'love of life, patience and eternal hope', but then this touristic vision is demolished in the second two episodes which focus on the sense of entrapment which torments the compulsive gambler, Count Prosper B, and Theresa, the prostitute forced into an arranged marriage to a man still in love with his dead first wife. These neorealist protagonists remain members of society but their experiences are no longer so closely related to the mass of the Italian populace. The crises through which they live are more private and the mode of their cinematic depiction more reflective. As will be explained in chapter five, no film more than Antonioni's Cronaca di un amore encapsulates the expansion of neorealism to incorporate representations of the bourgeois and bourgeois architectural environments whose excessive artificiality, lack of human content and suffocating luxury are a source of anguish. The alienating buildings and spaces of cosmopolitan Milan which fascinate Antonioni witness the disheartening eclipse of neorealist architecture and planning in the 1950s by a resurgent rationalism in austere residential high-rises and streamlined corporate offices and factories but now backed by big business rather than by fascism. Thus the shift between phases of neorealist film history is paralleled in the history of neorealist architecture. As Vittorio Gregotti has explained, beginning with the 1948 general election victory of the Christian Democrats over the combined forces of the Socialist and Communist parties, neorealist architects experienced 'disappointment at the failure of their hopes for a progressive transformation of the entire socio-political structure' (1968: 46). Neorealism in architecture was forced onto the defensive by a growth in private sources of investment and an increasingly individualistic vision of society. INA-Casa limped on into a second phase of home-building (1956–63) but with none of its original idealism and coherence. Large-scale, steel-frame construction in reinforced concrete overtook the vernacular language of the Quartiere Tiburtino and its village-like model of urban planning was wiped out by urban sprawl, especially in Rome and Milan.

The material conditions which kick-started neorealism in both architecture and film were the same and the intellectual and moral concerns which fuelled their evolution mirrored one another. Tafuri likens the overtaking of neorealist architecture and planning by corporate capitalism to the progression from Rome, Open City to commercial Italian films of the mid-1950s such as Luigi Comencini's Bread, Love, and Dreams (Pane, amore, e fantasia, 1953) (1989: 19). In the second phase of neorealist cinema, its struggle with commercial filmmaking intensified. Its own mass-market spin-offs neorealismo rosa and commedia all'italiana combined with the market power of Hollywood to marginalise it and force it through a series of formal and thematic transformations. Those transformations led many to proclaim neorealist cinema dead but others to champion its self-conscious and creative adaptation. The battle between these camps will form the subject of the next chapter.
ITAL 450: Studies in Italian Cinema
Fall 2017
Marina de Fazio, MW 3:00-4:15 [Modified version]

ITAL 450 will examine cinematic representations of Italian history and society from the 1940s to today. Viewing materials will include some classics of Italian cinema ranging from neorealist milestones such as Rossellini’s *Roma città aperta* and De Sica’s *Ladri di biciclette* to significant films of Italian directors of the new millennium, such as Marco Tullio Giordana’s *I cento passi* and Nanni Moretti’s *Il Caimano*. Visconti’s seminal *Rocco e i suoi fratelli*, Fellini’s *La dolce vita*, and Scola’s *C’eravamo tanto amati* are among the other films that we will examine in this course. While each film will be introduced within the general context of Italian cinema (major movements, genres, directors, and interpreters), our main focus will be to discuss the films as representations and interpretations of particular moments and issues in Italian history (the antifascist movement of the “Resistenza,” post-war economic depression, the economic miracle of the fifties, student protests in the sixties and seventies, civil rights, North-South relations, politics, gender relations, mass media.) All films will be available with English subtitles. Reading materials will include a cultural reader with detailed narratives on Italian history and society from the post-war period to today, a history of Italian cinema from neorealism to the present, as well as some historical, cultural, and critical essays.

May be repeated with departmental permission.

Satisfies: Goal 4 Outcome 2 (AE42), Foreign Language Proficiency (FP), H Humanities (H), World Culture (W).
The course will be an introduction to Italian cinema in the context of recent Italian socio-economic history, with emphasis placed on respecting human diversity and expanding cultural understanding and global awareness. This course content will raise student awareness of, engagement with, and analysis of various elements of other-cultural understanding. Students will reflect on cultural differences, stereotypes, and will also be exposed to the socio-economic tensions between Northern and Southern Italy, waves of migration and immigration, discrimination between social classes and genders, and issues of poverty and social injustice. They will explore social beliefs and norms, that are challenged and analyzed in a variety of films. This course will develop the ability of students to discuss, debate, and analyze Italian culture in relation to the student’s own value assumptions. Assignments and final research paper will test students’ critical thinking, and their knowledge and analysis of culture and value-systems.

REQUIRED TEXTBOOKS


REQUIREMENTS AND GRADE DISTRIBUTION

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<tr>
<th>Percentage</th>
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<tr>
<td>15%</td>
<td>One oral presentation</td>
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<td>30%</td>
<td>Three short response (3-4 page) papers</td>
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<td>20%</td>
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* This final exam will be assessed for student outcomes using the rubric for CORE Goal 4.2. Assessment will include the students’ ability to discuss, debate, and analyze non-US cultures in relation to the student’s own value assumptions.

ATTENDANCE: Students are expected to attend classes regularly. **Excessive absences will result in a lower course grade.** Excessive absences are any and all absences beyond two. Absences will be excused only in cases of verifiable medical or family emergencies or religious observances for which you must provide written proof. **Your course grade will be lowered by 1/3 of a letter grade** for any day you miss due to an unexcused absence, beyond the two absences allowed. There is no extra-credit to make up for unexcused absences.

PUNCTUALITY: Students are expected to be in the classroom by the time the class starts. Tardiness is not acceptable: students arriving late create an unnecessary disruption in the class. **Students who are not in the classroom by the time the instructor takes class attendance will be considered absent for the day.**

Students must complete all the above percentage components of the course in order to pass the course.

MAKE-UPS: There are no make-ups for late or missing homework, quizzes, tests, compositions, etc. except in cases of verifiable medical or family emergencies or religious observance for which you must provide written proof. You will receive a zero for any assignment missed due to an unexcused absence. There is no extra-credit.

Students who have conflicting finals or more than two scheduled finals for the same day must check the University regulations online ([http://www.registrar.ku.edu/~registr/exams/final_regs.shtml#conflict](http://www.registrar.ku.edu/~registr/exams/final_regs.shtml#conflict)) in order to determine for which course they may ask for a make-up final exam. Students who, according to the University regulations, need to take a make-up final in Italian must complete a petition form (available from the departmental office in Wescoe 2103) and turn it in to the Italian Language Coordinator (2063 Wescoe) at least two weeks before the end of classes.
**CLASS PARTICIPATION:** Come to class prepared, and participate actively. The assignments indicated on the syllabus are to be prepared for class that day. For your class participation grade you will be evaluated on your contribution to class activities.

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<th>PARTICIPATION</th>
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<tr>
<td>A</td>
<td>always participates</td>
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<td>B</td>
<td>usually willing to participate</td>
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<td>C</td>
<td>usually willing to participate, but not very well prepared</td>
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<td>D</td>
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<td>F</td>
<td>unwilling to participate without extra prompting</td>
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<td>does not participate</td>
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**REQUIRED FILMS**

- Roberto Rossellini, *Roma, città aperta (Open City)*, 1946, (1:42)
- Vittorio De Sica, *Ladri di biciclette (The Bicycle Thief)*, 1948 (1:29)
- Luchino Visconti, *Rocco e i suoi fratelli (Rocco and His Brothers)*, 1960, (2:50)
- Federico Fellini, *La dolce vita*, 1959, (2:58)
- Ettore Scola, *C'eravamo tanto amati (We All Loved Each Other So Much)*, 1974, (1:59)
- Lina Wertmuller, *Mimi metallurgico (The Seduction of Mimi)*, 1972, (2:01)
- Marco Bellocchio, *Buongiorno notte (Good Morning, Night)*, 2003 (1:46)
- Marco Tullio Giordana, *I cento passi (One Hundred Steps)*, 2000 (1:54)
- Gianni Amelio, *Lamerica*, 1994 (2:05)
- Gianfranco Rosi, *Fuocoammare, (Fire at Sea)* 2016 (1:54)

Students are expected to view each film in its entirety by the date it is assigned in the syllabus. Most films will not be shown in class. They have been placed on reserve at the EGARC to be watched on site. Many of the assigned films are also available from providers of on-demand Internet streaming movies.

**EGARC (Ermal Garinger Academic Resource Center) Hours**

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<td>Monday - Thursday</td>
<td>7:50 a.m. - 7:00 p.m.</td>
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<tr>
<td>Friday</td>
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<td>Saturday</td>
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<td>Sunday</td>
<td>3:00 p.m. - 7:00 p.m.</td>
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**ITALIAN TABLE** - You are invited to attend the Tavola Italiana. The Tavola provides a great opportunity to practice what you learn in class in a relaxed atmosphere. Join us and meet other students, instructors of Italian, and members of the Lawrence community who share your interest in Italian language and culture! Your instructor will inform you of the day, time and location of this weekly event.
UNIVERSITY AND DEPARTMENTAL POLICIES

I. ACADEMIC HONESTY

a. **Assistance with assignments**: Students may use their textbooks, dictionaries, and grammar references in preparing any assignments. However, with the exception of help from the student's instructor and/or in-class activities such as peer editing, **any outside assistance** (that is, tutors, friends, native speakers, electronic and/or computer-assisted translators, translating programs, etc.) is **NOT allowed** on homework and other assignments being turned in for a grade. **Any outside assistance will be considered cheating and will result in a grade of zero on the assignment, as well as a charge of academic misconduct, which may entail further sanctions.** The student should be certain that all of the work submitted in Italian 240 is his/her own.

b. **About the use of translation programs**: The use of computer or on-line translation programs is **NOT permitted** in any Italian language course and is considered **cheating**. As opposed to dictionaries and grammar references, these programs are not a learning tool because they simply provide a translation, rather than allowing you to choose among various words/tenses, etc. to come up with the best translation on your own. Moreover, translation programs produce bizarre and incorrect translations that are **notoriously easy to identify**, and students who make use of them in their assignments risk **serious academic consequences.**

c. The department strictly adheres to the following policy on plagiarism and cheating:

"Plagiarism and cheating are serious academic offenses that should be brought to the attention of the Chairperson or Language Coordinator. Whenever a student is caught cheating (whether copying from another student's paper, exam, or quiz, or plagiarizing printed or electronic sources or other sources), the instructor will inform the Chairperson of the Department, who--upon consulting with the instructor--will forward a "CHARGE OF ACADEMIC MISCONDUCT FORM" to College of Liberal Arts with a recommendation for the appropriate sanction."

II. GRADE DEFINITIONS ACCORDING TO THE UNIVERSITY SENATE RULES AND REGULATIONS

2.2.1.1. The grade of A will be reported for achievement of outstanding quality.

2.2.1.2. The grade of B will be reported for achievement of high quality.

2.2.1.3. The grade of C will be reported for achievement of acceptable quality.

2.2.1.4. The grade of D will be reported for achievement that is minimally passing but at less than an acceptable quality.

III. STUDY TIME ACCORDING TO THE UNIVERSITY SENATE RULES AND REGULATIONS - “One semester hour means course work normally represented by an hour of class instruction and two hours of study a week for one semester, or an equivalent amount of work. The concept may vary according to the level at which instruction is offered.”

IV. WITHDRAWALS - Students who wish to withdraw from this class must note that they need to do so by the last day of the First Drop Period, in order for the withdrawal to have no effect on their transcripts. Withdrawals during the Second Drop Period will result in a grade of W on the student's transcript. No withdrawals will be permitted during the Third Drop Period.

V. STUDENTS WITH DISABILITIES - The Academic Achievement & Access Center (AAAC) coordinates accommodations and services for all KU students who are eligible. If you have a disability for which you wish to request accommodations and have not contacted the AAAC, please do so as soon as possible. Their office is located in 22 Strong Hall; their phone number is 785-864-4064 (V/TTY). Information about their services can be found at [http://disability.ku.edu](http://disability.ku.edu). Please contact me privately in regard to your needs in this course.

VI. RELIGIOUS OBSERVANCES - "Where examinations and tests other than final examinations conflict with religious observations of a generally recognized nature, a student under obligation to participate in such religious observances shall, upon request to the instructor involved, which shall be made at least a week in advance of the scheduled examination or test, be accorded the opportunity to take the examination or test at some other time not in conflict with his (or her) religious obligations."
SCHEDULE (subject to change)

B = Bondanella  Bb = Blackboard
G = Ginsborg  PO = Oral Presentations

WEEK 1  
- Introduction to the course and presentation of the goals/resources.

WEEK 2  
- Fascism and WWII in Italy: The end of the fascist regime / Resistance and liberation G, chap. 2.
- Masters of Neorealism: Problematic Definitions / Literary Antecedents / Neorealist Films as a Small Fraction of Italian Film Production / Rossellini’s War Trilogy: Open City B 61-71
- Roma, città aperta. Discussion after the screening.

Roma, città aperta (Roberto Rossellini), [1:42] screening

WEEK 3  
- Masters of Neorealism: Vittorio De Sica’s “Trilogy of Solitude”: The bycicle Thief B 85-89
- Mark Shiel, Italian Neorealism: “Describing Neorealism” 1-16; Shiel, “Neorealism and the City” 63-79;
- Ladri di biciclette. Discussion after the screening.

Ladri di biciclette (Vittorio De Sica), [1:29] screening

WEEK 4  
- PO (1)
- From the war to ’68. The “Economic Miracle” and its social transformations, G, chap. 7.
- Cold War in Italy. / North-South Immigration and the “Southern Question”.
- Rocco e I suoi fratelli, Discussion after the screening.

Rocco e I suoi fratelli (Luchino Visconti), [2:50] screening.

WEEK 5  
- PO (2)
- The Golden Age of Italian Cinema: Fellini, the Director as a Superstar
- Fashion and Italian Masculinity
- Bondanella, The Cinema of Federico Fellini, 131-148. (posted on Blackboard)
- Reich, Beyond the Latin Lover, Ch. 2, 24-48 (posted on Blackboard)
- La dolce vita, Discussion after the screening.

La dolce vita (Federico Fellini), [2:58] screening.

WEEK 6  
- PO (3-4)
- Commedia all’italiana
- Lanzoni, Comedy Italian Style, “Comedy in the 1960s,” Ch. 3, 49-78

Il sorpasso (Dino Risi), [1:48] screening.

WEEK 7  
- PO (5)

C’eravamo tanto amati (Ettore Scola), [1:59]
- The Golden Age of Italian Cinema, Commedia all’italiana: Comedy and Social criticism / Ettore Scola and Metacinematic Comedy B 205-211
- Preparation for the midterm
WEEK 8

*The Seduction of Mimi* (Lina Wertmuller)
- Ginsborg, Ch. 9, “The Era of Collective Action, 1968-73”

**MIDTERM**

WEEK 9

*Buongiorno notte* (DVD1, 1.39-end), [1:46] visione.
- Alan O’Leary, “Dead Man Walking: The Aldo Moro kidnap and Palimpsest History in Buongiorno, notte.” (Blackboard)
- The “Years of Lead”: Terrorism in the late-1970s
- Ginsborg: Ch. 10 “Crisis, Compromise and the ’Anni di Piombo’, 1973-80”

WEEK 10

*I cento passi* (Marco Tullio Giordana), [1:54] visione.
- PO (6)
- La mafia
- *I cento passi*, discussion

WEEK 11

*Aprile* (Nanni Moretti)
- Laura Rascaroli, *The Films of Nanni Moretti*, Chapter on Aprile
- Timothy Corrigan, *The Essay Film*, (Introduction)

WEEK 12

- PO (7)
  - Paul Sutton, “Say Something Left-Wing! Nanni Moretti’s Il Caimano” (Blackboard)
- Generational Change in the Contemporary Italian Cinema, The Third Wave: A New Generation of Auteurs / Nanni Moretti B 520-526

WEEK 13

*Lamerica* (Gianni Amelio), [2:22] screening.

WEEK 14

*Fire at Sea* (Gianfranco Rosi),
- *Fire at Sea*. Discussion after the screening.
  - Matthew Carr, *Fortress Europe: Dispatches from a Gated Continent* (2012) Ch. 4 “Mare Schengen” pp. 64-83. Posted on Blackboard

WEEK 15

- Preparation and review for the final exam.

**FINAL EXAM – TBA**